LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR
MAY/JUNE 2026
2025/26 SEASON
WALT DISNEY CONCERT HALL
performances
MAGAZINE

HERMÈS
PARIS

cords and silk

Hermès, crossing horizons

Publicis EtNous

CONTENTS

6 WELCOME MESSAGE

9 ABOUT GUSTAVO DUDAMEL

10 ABOUT THE LOS ANGELES PHILHARMONIC

12 FEATURE
The Essence of Humanity: John Adams on Dudamel

16 FEATURE
Building Music: Frank Gehry and the LA Phil

20 PHILANTHROPY
Queen of Harps: Lori Greene Gordon

22 NEWS

29 SUPPORT THE LA PHIL

30 ENDOWMENT DONORS

32 ANNUAL DONORS

P1 PROGRAM NOTES

BOOK I • MAY 1–10

MAY 1–3
Los Angeles Philharmonic
Dvořák and Korngold

MAY 3
ORGAN
Anna Lapwood

MAY 4
Pat Metheny

MAY 5
GREEN UMBRELLA
Smith, Cabezas & Childs

MAY 6
Waxahatchee & MJ Lenderman

MAY 8–10
Los Angeles Philharmonic
Rachmaninoff's Second Symphony

BOOK II • MAY 19–24
DUDAMEL CONDUCTS *DIE WALKÜRE*

MAY 19 & 22
Los Angeles Philharmonic
Die Walküre Act I

MAY 20 & 23
Los Angeles Philharmonic
Die Walküre Act II

MAY 21 & 24
Los Angeles Philharmonic
Die Walküre Act III

BOOK III • MAY 26–JUNE 7

MAY 26
CHAMBER MUSIC
Sounds of France

MAY 28 & 30
Los Angeles Philharmonic
Gustavo Dudamel & Yo-Yo Ma

MAY 29 & 31
Los Angeles Philharmonic
Strauss and More with Dudamel

JUNE 3
COLBURN CELEBRITY RECITAL
Joshua Bell · Jeremy Denk

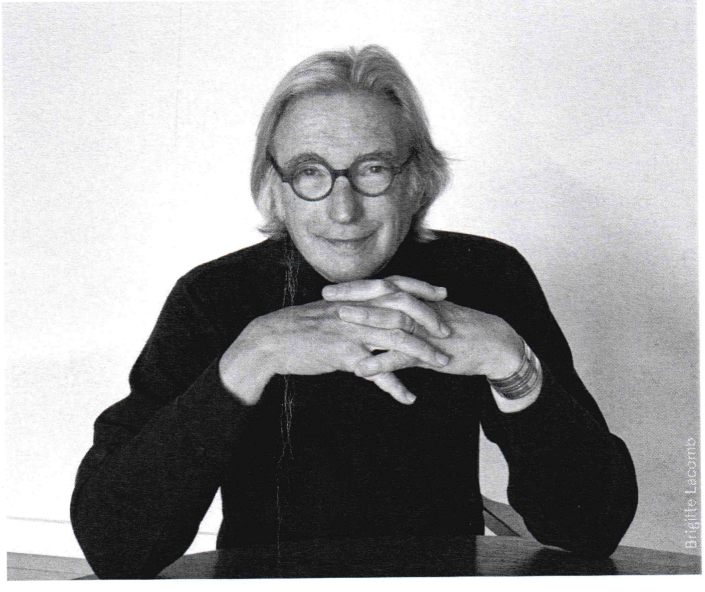
JUNE 4
Los Angeles Philharmonic
Gustavo Dudamel: Celebrating the Musicians of the LA Phil

JUNE 5–7
Los Angeles Philharmonic
Gustavo Dudamel: Celebrating 17 Years

The LA Phil dedicates this weekend's performances to the memory of

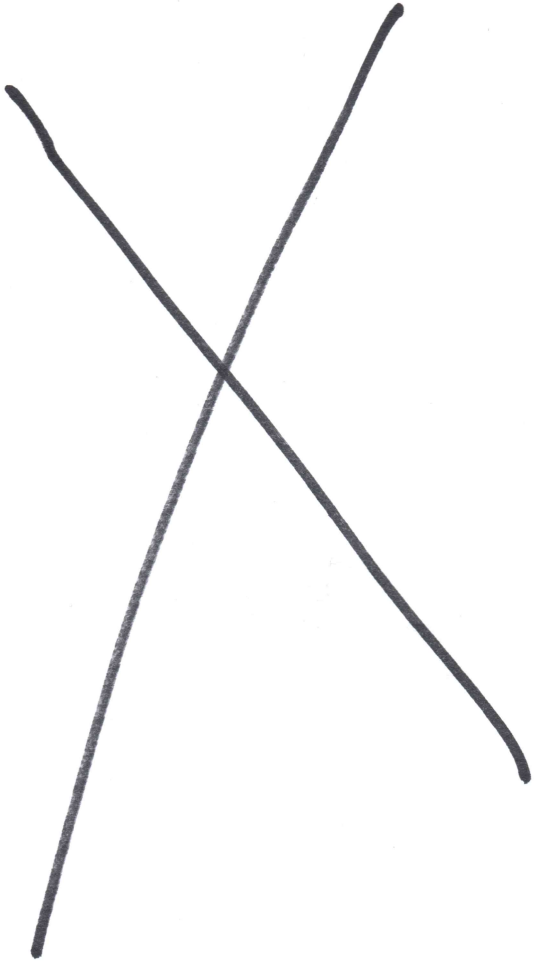
Michael Tilson Thomas

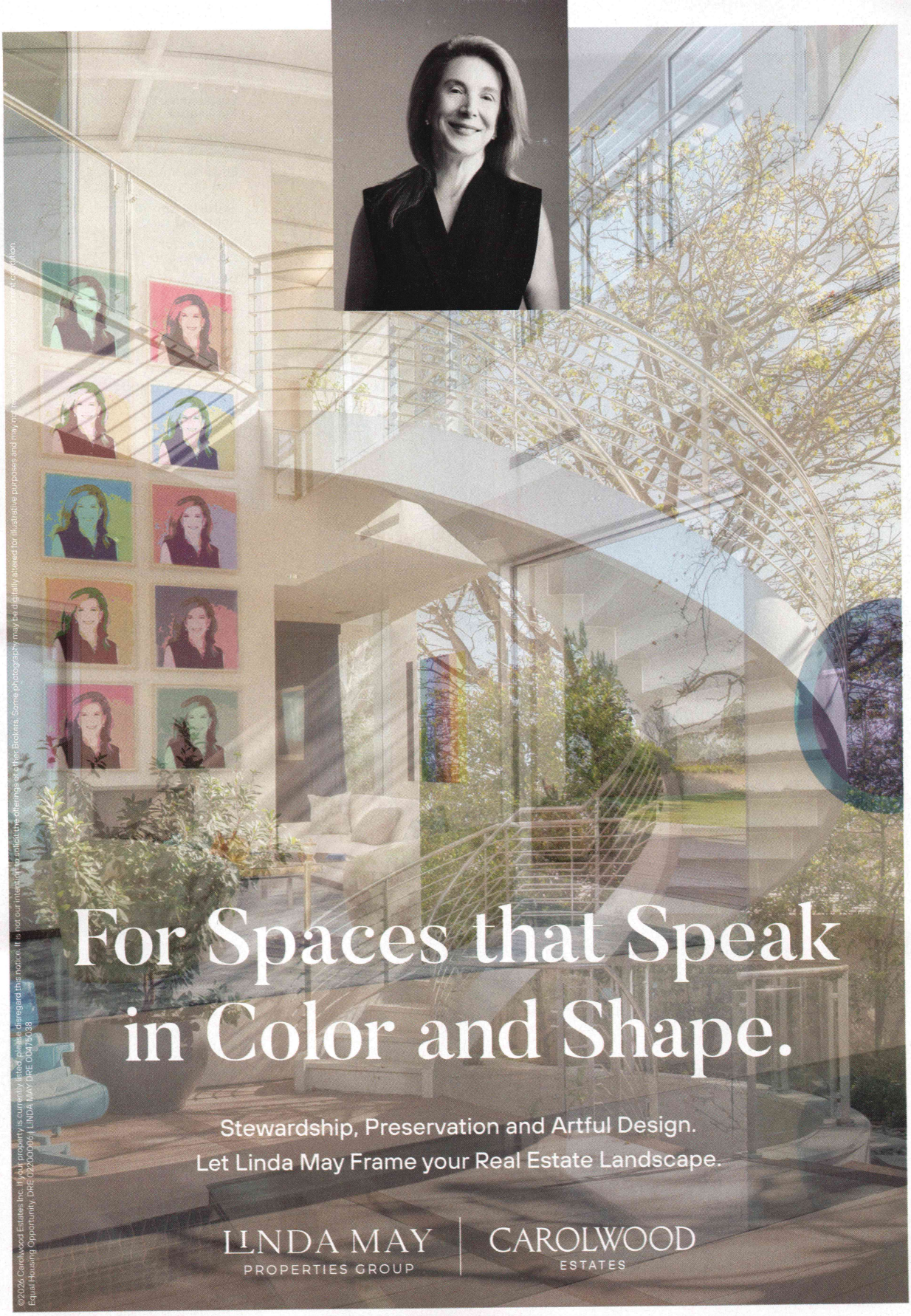
1944–2026



A visionary conductor, composer, pianist, educator, and advocate, Michael Tilson Thomas left a rich legacy of musicianship across the classical music world. Born in LA, he served as Principal Guest Conductor of the LA Phil (1981–85), Principal Conductor of the London Symphony Orchestra (1988–95), and Music Director of the San Francisco Symphony (1995–2020). In 1987 he founded the New World Symphony, creating the foremost training orchestra in the US. We will always cherish his brilliant artistry, boundless curiosity, and generous spirit.

LA Phil GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR





©2026 Carolwood Estates Inc. If your property is currently listed, please disregard this notice. It is not our intention to solicit the offerings of other Brokers. Some photography may be digitally altered for illustrative purposes and may not
Equal Housing Opportunity. DRE 02020006 | LINDA MAY DRE 00475038

A culinary *encore* for your theatre outing

A PERFECT DINING EXPERIENCE TO PAIR WITH YOUR PERFORMANCE

Indulge in a seasonal three-course prix fixe menu at Noé Restaurant & Bar, just a short walk from the theatre. Enjoy a stress-free meal with valet parking for $25 and receive 15% off your bill at Noé when you present your theatre program. Scan the QR code & reserve your table now for an unforgettable evening.

NOÉ Restaurant & Bar

OMNI LOS ANGELES

Los Angeles Philharmonic Publications 2026

Editor
Amanda Angel

Editorial Specialist
Tess Carges

Editorial Coordinator
Robert Alexander

Art Director
Natalie Suarez

Design
Studio Fuse

Explore more at:
laphil.com

performances MAGAZINE

Publisher
Jeff Levy

Art Director
Carol Wakano

Production Manager
Glenda Mendez

Production Artist
Diana Gonzalez

Digital Manager
Lorenzo Dela Rama

Advertising Director
Walter Lewis

Advertising Manager
Liz Moore

Account Directors
Kerry Baggett, Jan Bussman, Jean Greene

Circulation Manager
Christine Noriega-Roessler

Business Manager
Leanne Killian Riggar

Marketing/ Production Manager
Dawn Kiko Cheng

Contact Us

Advertising
Walter.Lewis@CaliforniaMediaGroup.com

Website
Lorenzo.DelaRama@CaliforniaMediaGroup.com

Circulation
Christine.Roessler@CaliforniaMediaGroup.com

Honorary President
Ted Levy

For information about advertising and rates contact California Media Group
3679 Motor Ave., Suite 300
Los Angeles, CA 90034
Phone: 310.280.2880
Fax: 310.280.2890

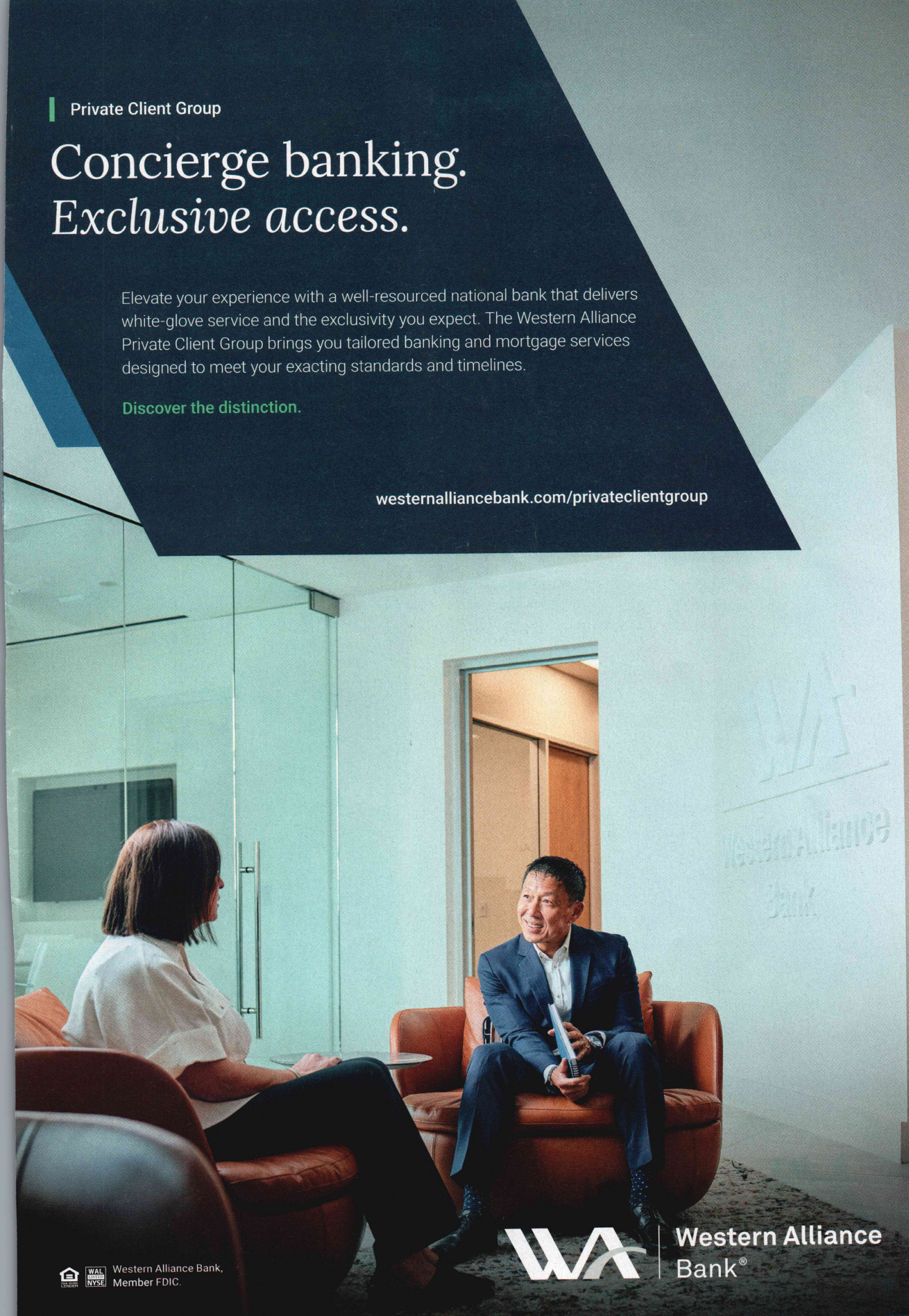
Visit *Performances Magazine* online at socalpulse.com

Performances Magazine is published by California Media Group to serve performing arts venues throughout the West.

© 2026 California Media Group. All Rights Reserved.

CALIFORNIA media group

Printed in the United States.


Private Client Group
Concierge banking.
Exclusive access.
Elevate your experience with a well-resourced national bank that delivers white-glove service and the exclusivity you expect. The Western Alliance Private Client Group brings you tailored banking and mortgage services designed to meet your exacting standards and timelines.
Discover the distinction.
westernalliancebank.com/privateclientgroup
Western Alliance Bank®
Western Alliance Bank, Member FDIC.

WELCOME

Thank you for joining us for a momentous close to our 2025/26 season. Over these several weeks, we are celebrating the 17-year partnership between Gustavo Dudamel and the LA Phil, bringing into focus what this remarkable collaboration has meant for us and our community.

It's impossible to enumerate the achievements we've accomplished together over that time—but we can try. In May and June, Gustavo leads a series of programs that hark back to artistic successes and meaningful projects from his 17-year tenure. The production of *Die Walküre* showcases Gustavo's love of opera and artistic partnerships, featuring the late Frank Gehry's set design, direction by Alberto Arvelo, and a stellar cast of singers. World premieres from composers Angélica Negrón and Roberto Sierra exemplify Gustavo's tireless advocacy for expanding the repertoire and celebrating the voices of the entire Americas. The two final celebratory programs of the season epitomize the joy of music-making that Gustavo has shared with us all: orchestra musicians, guest artists, the members of YOLA (Youth Orchestra Los Angeles), and anyone who has attended one of his performances.

We will welcome Gustavo again at the Hollywood Bowl and Walt Disney Concert Hall next season—for now, we invite you to join us in honoring his incredible contributions that have demonstrated music's power to inspire, unite, and uplift. Bravo and muchas gracias, Gustavo!

Warmly,

Kim Noltemy
President & Chief Executive Officer
David C. Bohnett Presidential Chair
Los Angeles Philharmonic Association

BOARD OF DIRECTORS

CHAIR
Jason Subotky*

PRESIDENT & CEO
David C. Bohnett Presidential Chair
Kim Noltemy

VICE CHAIRS
Thomas L. Beckmen*
Reveta Bowers*
Jane B. Eisner*
David Meline*
Diane Paul*
Jay Rasulo*

DIRECTORS
Nancy L. Abell
Gregory A. Adams
Julie Andrews
Camilo Esteban Becdach
Linda Brittan
Jennifer Broder
Kawanna Brown
Andrea Chao-Kharma*
R. Martin Chavez
Christian D. Chivaroli
Jonathan L. Congdon
Donald P. de Brier*
Louise D. Edgerton
Dotty Ewing
Lisa Field
David A. Ford
Alfred Fraijo Jr.
Hilary Garland
Jennifer Miller Goff*
Tamara Golihew
Lori Greene Gordon
David Greenbaum
Carol Colburn Grigor
Marian L. Hall
Antonia Hernández*
Jonathan Kagan*
Darioush Khaledi
Winnie Kho
Joey Lee
Daniel R. Lewis
Francois Mobasser
Margaret Morgan
Leith O'Leary
Andy S. Park
Sandy Pressman
Geoff Rich†
Laura Rosenwald
Michael Saei
Richard Schirtzer
John Sinnema
G. Gabrielle Starr
Jay Stein*
Christian Stracke*
Ronald D. Sugar*
Vikki Sung
Jack Suzar
Sue Tsao
Megan Watanabe
Regina Weingarten
Jenny Williams
Alyce de Roulet Williamson†
Irwin Winkler
Debra Wong Yang

HONORARY LIFE DIRECTORS
David C. Bohnett
Frank Gehry†
Lenore S. Greenberg
Bowen H. "Buzz" McCoy†

PAST CHAIRS**
Thomas L. Beckmen
Jay Rasulo
Diane B. Paul
David C. Bohnett
Jerrold L. Eberhardt
John F. Hotchkis†

† *In Memoriam*
* *Executive Committee Member as of September 26, 2025*
** *From the opening of Walt Disney Concert Hall on October 24, 2003, to present*

SETTING THE TONE FOR HEALTH CARE EXCELLENCE

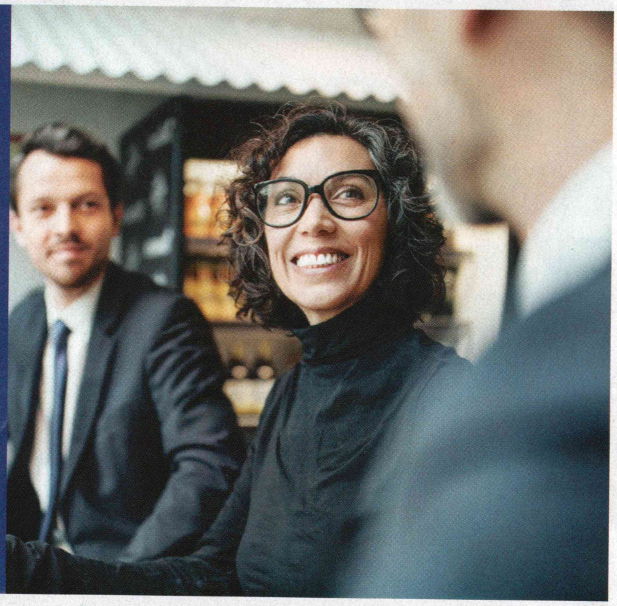
For 80 years, it's been our privilege to provide high-quality care for Southern California.

And we're committed to composing healthier futures for all.

KAISER PERMANENTE®

US Private Wealth Management
U.S. Bank

A partner who listens



Strong partnerships are based on communication, trust and taking the time to listen to your unique needs and financial goals. At U.S. Bank Private Wealth Management, our team of experienced professionals are dedicated to providing customized financial strategies for your unique needs.

Proud to be the official bank of the LA Phil

usbank.com/privatewealth

EQUAL HOUSING LENDER

Member FDIC.
©2023 U.S. Bank 1021602 (7/23)

GUSTAVO DUDAMEL

Music & Artistic Director, *Walt and Lilly Disney Chair*

Gustavo Dudamel is committed to creating a better world through music. Guided by an unwavering belief in the power of art to inspire and transform lives, he has worked tirelessly to expand education and access for underserved communities around the world and to broaden the impact of classical music on new and ever-larger audiences. His rise, from humble beginnings as a child in Venezuela to an unparalleled career of artistic and social achievements, offers living proof that culture can bring meaning to the life of an individual and greater harmony to the world at large. He currently serves as the Music & Artistic Director of the Los Angeles Philharmonic and the Simón Bolívar Symphony Orchestra of Venezuela, and in 2026, he becomes the Music and Artistic Director of the New York Philharmonic, continuing a legacy that includes Gustav Mahler, Arturo Toscanini, and Leonard Bernstein. Throughout 2025, Dudamel celebrated the 50th Anniversary of El Sistema, honoring the global impact of José Antonio Abreu's visionary education program across five generations and acknowledging the vital importance of arts education.

Dudamel's advocacy for the power of music to unite, heal, and inspire is global in scope. In appearances from the United Nations to the White House to the Nobel Peace Prize Concert, Dudamel has served as a passionate advocate for music education and social integration through art, sharing his own transformative experience in Venezuela's El Sistema program as an example of how music can give a sense of purpose and meaning to young people and help them rise above challenging circumstances. In 2007, Dudamel, the LA Phil, and its community partners founded YOLA (Youth Orchestra Los Angeles), which now provides more than 1,700 young people with free instruments, intensive music instruction, academic support, and leadership training. In 2012, Dudamel launched the Dudamel Foundation, which he co-chairs with his wife, actress and director María Valverde, with the goal of expanding access to music and the arts for young people by providing tools and opportunities to shape their creative futures.

As a conductor, Dudamel is one of the few classical musicians to become a bona fide pop-culture phenomenon and has worked tirelessly to ensure that music reaches an ever-greater audience. He was the first classical artist to participate in the Super Bowl halftime show and the youngest conductor ever to lead the Vienna Philharmonic's New Year's Concert. He has performed at global mainstream events from the Academy Awards to Coachella, and has worked with musical icons like Billie Eilish, Christina Aguilera, LL Cool J, Ca7riel & Paco Amoroso, Laufey, Coldplay, and Nas. Dudamel conducted the score to Steven Spielberg's new adaptation of *West Side Story*, and at John Williams' personal request, he guest conducted the opening and closing credits of *Star Wars: The Force Awakens*. His film and television appearances include *Sesame Street*, *The Simpsons*, *Mozart in the Jungle*, *Trolls World Tour*, and *The Nutcracker and the Four Realms*, and in 2019 Dudamel was honored with a star on the Hollywood Walk of Fame.

For more information about Gustavo Dudamel, visit his official website at **gustavodudamel.com** and the Dudamel Foundation at **dudamelfoundation.org**.

LOS ANGELES PHILHARMONIC

The Los Angeles Philharmonic, under the vibrant leadership of Music & Artistic Director Gustavo Dudamel, presents an inspiring array of music through a commitment to foundational works and adventurous explorations. Both at home and abroad, the LA Phil—recognized as one of the world's outstanding orchestras—is leading the way in groundbreaking and diverse programming, onstage and in the community, that reflects the orchestra's artistry and demonstrates its vision. The 2025/26 season is the orchestra's 107th.

Nearly 300 concerts are either performed or presented by the LA Phil at its three iconic venues: the Frank Gehry-designed Walt Disney Concert Hall, the Hollywood Bowl, and The Ford. During its winter season at Walt Disney Concert Hall, with approximately 165 performances, the LA Phil creates festivals, artist residencies, and other thematic programs designed to enhance the audience's experience of orchestral music. Since 1922, its summer home has been the world-famous Hollywood Bowl, host to the finest artists from all genres of music. The Ford, situated in a 32-acre park and under the stewardship of the LA Phil since December 2019, presents an eclectic summer season of music, dance, film, and family events that are reflective of the communities that comprise Los Angeles.

The orchestra's involvement with Los Angeles extends far beyond its venues. Among its influential and multifaceted learning initiatives is YOLA (Youth Orchestra Los Angeles). Through YOLA, inspired by Gustavo Dudamel's own training as a young musician, the LA Phil and its community partners provide free instruments, intensive music training, and academic support to over 1,700 young musicians, empowering them to become vital citizens, leaders, and agents of change. In the fall of 2021, YOLA opened its own permanent, purpose-built facility: the Judith and Thomas L. Beckmen YOLA Center at Inglewood, designed by Frank Gehry.

The orchestra also undertakes tours, both domestically and internationally, including regular visits to New York, London (where the orchestra is the Barbican Centre's International Orchestral Partner), Paris, and Tokyo. As part of its global Centennial activities, the orchestra visited Seoul, Tokyo, Mexico City, London, Boston, and New York. The LA Phil's first tour was in 1921, and the orchestra has made annual tours since the 1969/70 season.

The LA Phil has released an array of critically acclaimed recordings, including world premieres of the music of John Adams and Louis Andriessen, along with Grammy-winning recordings featuring the music of Brahms, Ives, Andrew Norman, Thomas Adès, and Gabriela Ortiz—whose *Yanga* recieved three Grammys in 2026.

The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr., a wealthy amateur musician. Walter Henry Rothwell became its first Music Director, serving until 1927; since then, 10 renowned conductors have served in that capacity: Georg Schnéevoigt (1927-1929), Artur Rodziński (1929-1933), Otto Klemperer (1933-1939), Alfred Wallenstein (1943-1956), Eduard van Beinum (1956-1959), Zubin Mehta (1962-1978), Carlo Maria Giulini (1978-1984), André Previn (1985-1989), Esa-Pekka Salonen (1992-2009), and Gustavo Dudamel (2009-present).

LOS ANGELES PHILHARMONIC

Gustavo Dudamel
Music & Artistic Director
Walt and Lilly Disney Chair

Zubin Mehta
Conductor Emeritus

Esa-Pekka Salonen
Conductor Laureate

[Position vacant]
Assistant Conductor
Ann Ronus Chair

John Adams
John and Samantha Williams Creative Chair

Herbie Hancock
Creative Chair for Jazz

FIRST VIOLINS

[Position vacant]
Concertmaster
Marjorie Connell Wilson Chair

Bing Wang
Acting Concertmaster
Barbara and Jay Rasulo Chair

[Position vacant]
First Associate Concertmaster
Ernest Fleischmann Chair

[Position vacant]
Assistant Concertmaster
Philharmonic Affiliates Chair

Rebecca Reale
Deanie and Jay Stein Chair

Minyoung Chang
I.H. Albert Sutnick Chair

Tianyun Jia
Jordan Koransky
Ashley Park
Katherine Woo
Weilu Zhang

SECOND VIOLINS

Melody Ye Yuan
Principal

Mark Kashper
Associate Principal

Isabella Brown
Assistant Principal

Kristine Whitson
Johnny Lee
Ingrid Chun
Jin-Shan Dai
Miika Gregg
Chao-Hua Jin
Jung Eun Kang
Vivian Kukiel
Nickolai Kurganov
Varty Manouelian
Emily Shehi
Michelle Tseng
Gabriel Esperon*

VIOLAS

Ben Ullery
Principal
John Connell Chair

[Position vacant]
Associate Principal

Jenni Seo
Assistant Principal

Dana Lawson
Richard Elegino
Ingrid Hutman+
Michael Larco
Hui Liu
Meredith Snow
Leticia Oaks Strong
Minor L. Wetzel
Bradley Parrimore*
Pasadena Showcase House for the Arts LA Phil Resident Fellow Chair

CELLOS

Robert deMaine
Principal
Bram and Elaine Goldsmith Chair

Ben Hong◊
Associate Principal
Sadie and Norman Lee Chair

Dahae Kim
Assistant Principal

Jonathan Karoly+
David Garrett
Barry Gold
Jason Lippmann
Gloria Lum
Linda and Maynard Brittan Chair
Zachary Mowitz
Serge Oskotsky
Brent Samuel
Keeon Guzman*

BASSES

Christopher Hanulik
Principal
Diane Disney Miller and Ron Miller Chair

Kaelan Decman
Associate Principal

Oscar M. Meza
Assistant Principal

David Allen Moore
Ted Botsford
Jory Herman
Brian Johnson
Peter Rofé
Matthew Peralta*

FLUTES

Denis Bouriakov
Principal
Virginia and Henry Mancini Chair

Catherine Ransom Karoly
Associate Principal
Mr. and Mrs. H. Russell Smith Chair

Elise Shope Henry
Mari L. Danihel Chair

Sarah Jackson

Piccolo
Sarah Jackson

OBOES

Ryan Roberts
Principal
Carol Colburn Grigor Chair

Marion Arthur Kuszyk
Associate Principal

Anne Marie Gabriele

English Horn
[Position vacant]

CLARINETS

Boris Allakhverdyan
Principal
Michele and Dudley Rauch Chair

[Position vacant]
Associate Principal

Andrew Lowy
Taylor Eiffert

E-Flat Clarinet
Andrew Lowy

Bass Clarinet
Taylor Eiffert

BASSOONS

Whitney Crockett
Principal

[Position vacant]
Associate Principal
Ann Ronus Chair

Evan Kuhlmann

Contrabassoon
Evan Kuhlmann
Mark Houston Dalzell and James Dao-Dalzell Chair for Artistic Service to the Community

HORNS

Andrew Bain
Principal
John Cecil Bessell Chair

David Cooper
Associate Principal

Gregory Roosa
Alan Scott Klee Chair

Amy Jo Rhine
Loring Charitable Trust Chair

Elyse Lauzon
Ethan Bearman
Elizabeth Linares Montero*
Nancy and Leslie Abell LA Phil Resident Fellow Chair

TRUMPETS

Thomas Hooten
Principal
M. David and Diane Paul Chair

James Wilt
Associate Principal
Nancy and Donald de Brier Chair

Christopher Still
Ronald and Valerie Sugar Chair

Jeffrey Strong

TROMBONES

David Rejano Cantero
Principal
Koni and Geoff Rich Chair

James Miller
Associate Principal
Judith and Thomas L. Beckmen Chair

Paul Radke

Bass Trombone
John Lofton
Miller and Goff Family Chair

TUBA

Mason Soria
Principal

TIMPANI

Joseph Pereira
Principal
Cecilia and Dudley Rauch Chair

David Riccobono
Assistant Principal

PERCUSSION

Matthew Howard
Principal

Wesley Sumpter
Assistant Principal

David Riccobono
Jeremy Davis*

KEYBOARDS

Joanne Pearce Martin
Katharine Bixby Hotchkis Chair

HARP

Emmanuel Ceysson
Principal
Ann Ronus Chair

LIBRARIANS

Stephen Biagini
Benjamin Picard
KT Somero

CONDUCTING FELLOWS

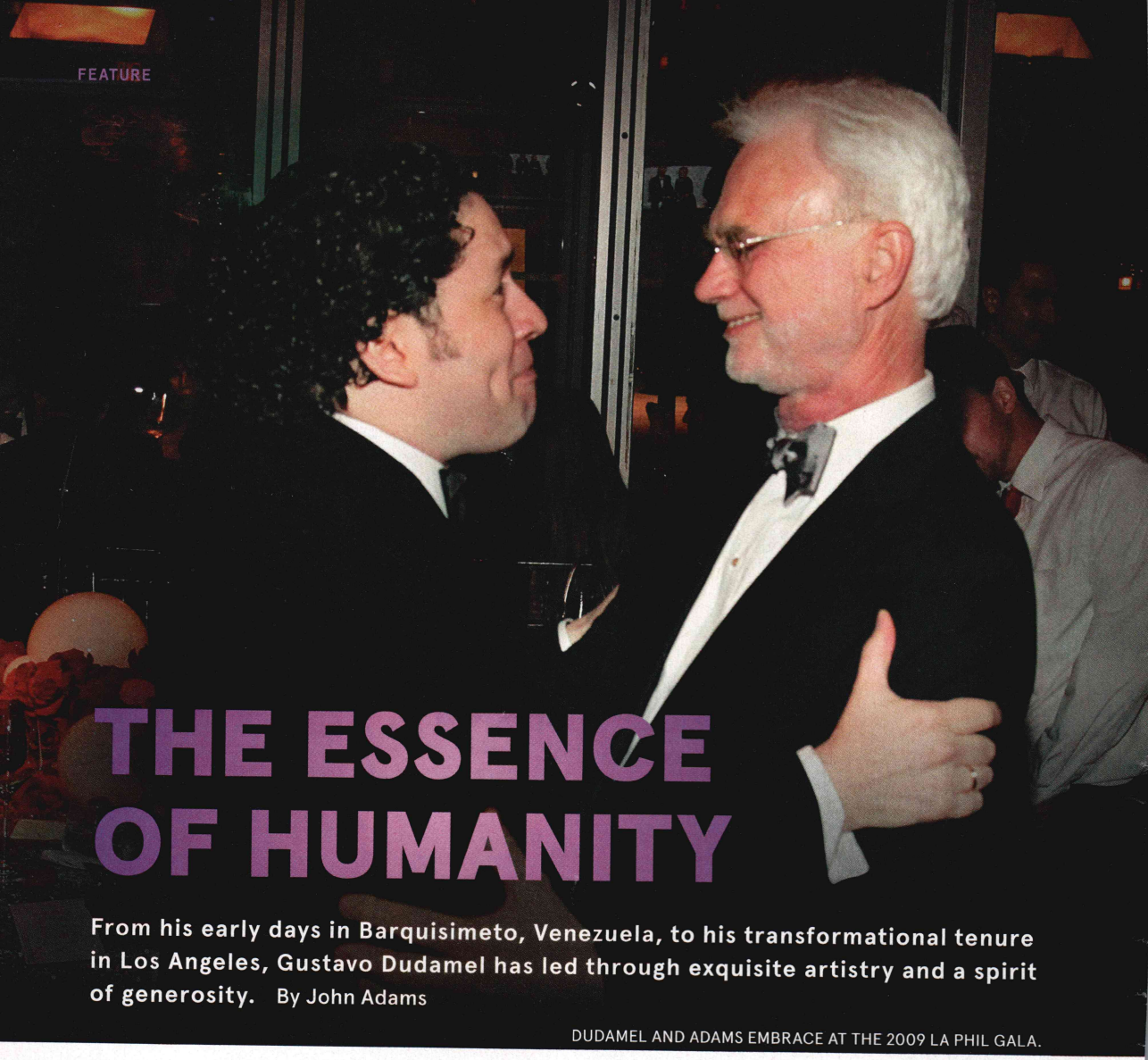
Kinga Głowacka
Ana María Patiño-Osorio
José Salazar
Miguel Sepúlveda

* Judith and Thomas L. Beckmen LA Phil Resident Fellow

+ On Sabbatical ◊ On Leave

The Los Angeles Philharmonic string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

The musicians of the Los Angeles Philharmonic are represented by Professional Musicians Local 47, AFM.



THE ESSENCE OF HUMANITY

From his early days in Barquisimeto, Venezuela, to his transformational tenure in Los Angeles, Gustavo Dudamel has led through exquisite artistry and a spirit of generosity. By John Adams

DUDAMEL AND ADAMS EMBRACE AT THE 2009 LA PHIL GALA.

In 2005 I made the first of several memorable visits to Venezuela. I was composing an opera, *A Flowering Tree*, loosely inspired by Mozart's *The Magic Flute*, that was to premiere not in Caracas, but in Vienna as part of Peter Sellars' New Crowned Hope festival. The festival was a typically whimsical Sellars brainchild: an inspired mash-up of artists and performers from all over the globe, from Africa, the South Pacific, the Middle East, Latin America.

For Vienna it was something defiantly and deliciously off-grid, provocative and colorful. The plan for my opera was to have both the marvelous Schola Cantorum de Caracas chorus and a Venezuelan orchestra created especially for the event by José Antonio Abreu, the founder of El Sistema. We would rehearse in Venezuela and then all pile on a plane and go to Vienna for the premiere.

On my first morning in Caracas I was taken to the El Sistema center, a vast concrete complex of rehearsal halls and practice rooms. Abreu, a quiet and modest man, balding with enormous eyeglasses, reminded me of photos I'd seen of some Latin American intellectuals such as Jorge Luis Borges, and indeed I found out later that he was not only a gifted conductor and teacher but also had a degree in economics. "We have a special treat for you," he said with a smile, as he led me into a large rehearsal

space where a huge orchestra of over 100 instrumentalists, a chorus of about the same number, and several solo singers were all gathered. Then a young guy in jeans and a T-shirt with curly black hair and looking about 18 years old (he was in fact all of 24) sauntered in and hopped up onto the podium. He gave a swift downbeat that the violins responded to with a frenzied tremolo, which then launched a violent surge in the cellos and basses. I said to myself, "Mahler Two... and on a Saturday morning in Caracas! I know I'm going to remember this."

They went straight through to the end, the young conductor doing it all from memory. That was, of course, Gustavo. Every now and then Señor Abreu would gently touch my arm and beam at me in delight. He had reason to be so proud. Not only had he created this center with its multiple orchestras and programs for music education and performance here and elsewhere in Venezuela, but he had also mentored this immensely talented young conductor from his early adolescence, providing him with the kind of opportunities and support that would be almost impossible to find in other countries. By the time Gustavo was in his mid-20s, he had already conducted much of the major orchestral repertory and was a fully developed and confident conductor with the experience that normally would take 30 to 40 years to acquire.

I returned a year later to rehearse *A Flowering Tree,* this time not in Caracas but in Barquisimeto, located about 200 miles to the west and the city where Gustavo was born and grew up. We rehearsed evenings in a warehouse-style space with windows open to the surrounding neighborhood. Parents and their kids would perch in the window frames and listen. The heat and humidity were onerous and only partially mollified by several huge electric fans that made so much noise we got into a rhythm of rehearsing until drenched in perspiration, then taking a break for the fans to roar until things cooled down. My music was a challenge for some of the players, but the vibe was always joyful, and I returned from each rehearsal with a sense of having participated in a truly communal experience, something quite different from more businesslike orchestra rehearsals back home. This convivial sensibility of music-making was the environment in which Gustavo grew up.

"BY THE TIME GUSTAVO WAS IN HIS MID-20S, HE HAD ALREADY CONDUCTED MUCH OF THE MAJOR ORCHESTRAL REPERTORY AND WAS A FULLY DEVELOPED AND CONFIDENT CONDUCTOR WITH THE EXPERIENCE THAT NORMALLY WOULD TAKE 30 TO 40 YEARS TO ACQUIRE."

If you look up Barquisimeto, you'll see that it's sometimes called "Musical Capital of Venezuela." The people are, just like Gustavo, warm and generous. The local Conservatorio Vicente Emilio Sojo every week sees over 1,000 students and community members. This is a city where economic life is stressed beyond imagination but in which music—"classical music," no less!—is deeply valued. In both cities the teenagers I met all seemed to think Tchaikovsky and Beethoven were every bit as cool as whatever pop music they had on their boom boxes. What also struck me was how beautiful the surrounding countryside was with its distant mountains, rolling hills, and verdant grasslands. People often struggle to get by, but for them music is essential.

Gustavo's astonishing talent was immediately obvious to me from that one morning Mahler rehearsal, and it continues to this day to affect any musician who encounters him. In rehearsal he communicates with occasionally colorful

metaphors and a self-effacing humor, the latter a quality not always present in the job description of *maestro*. He has an enviable capacity to absorb a score quickly, knows the "core" repertoire so thoroughly it's almost like instant recall for him. But beyond the brilliance and virtuosity of his art he is blessed with a kind of wisdom that normally comes only after many years. You'd say, "He was born already wise." His is a sort of intrapersonal maturity, a self-confidence free of vanity and ego that puts everyone, collaborators, listeners, performers, at ease.

Over the years since we first met, I've had the pleasure and the privilege of hearing him conduct many of my pieces, some of them in world premieres, most of them with the Los Angeles Philharmonic. And I've witnessed or heard about performances of other contemporary works he's done, some of them exceedingly gnarly, always with the same care and intuitive understanding that he brings to Mahler or Beethoven or Stravinsky—really challenging scores by Oliver Knussen, Andrew Norman, Gabriela Ortiz, Ellen Reid, and Thomas Adès.

In 2009 the Philharmonic asked me to compose a piece for Gustavo's first official program as Music Director. I wanted to do something that not only celebrated his arrival on the scene but that would also include my "take" on LA history and culture. The result was *City Noir*, a jazz-inflected symphony infused with tropes from film noir scores from the '40s and '50s. The piece turned out to be a bear (I know because I've since conducted it many times), and Gustavo had to learn it, rehearse it, and perform it amidst a week of almost absurd media attention. It was an "only in LA" event—I can testify because my wife and I were seated next to Tom Hanks and his wife. I don't know how he managed to keep his sanity during that very intense couple of days with a myriad of celebrities, newscasters, well-wishers, and family all begging for attention, but what we who know him understand is that once he steps onto the podium his powers of concentration take over, and he has the extraordinary gift of focusing on the matter at hand.

I've watched Gustavo at work with YOLA (Youth Orchestra Los Angeles), an ensemble of his own creation modeled after his own youthful experiences and populated largely by Hispanic teens from the greater LA area. He works entirely without condescension, treating the young players as if they were the Philharmonic, shaping phrases, fine-tuning tricky rhythmic passages, adjusting balances, and, with his laser-sharp ear, getting intonation spot-on. Anyone lucky enough to attend a YOLA rehearsal can understand how this contact with young musicians recharges his batteries and keeps him inspired. I remember one time when he burst out of his dressing room shouting excitedly, "John, John, come look at this!" He took out his iPhone and proudly showed me a video of him, having returned to Caracas after a long absence, conducting the Simón Bolívar Youth Orchestra in *Short Ride in a Fast Machine*, a piece that I've heard some of the best professional orchestras come to grief with. They were absolutely rocking, and his delight was palpable (and so was mine).

He is a celebrity, a rare star in the firmament of classical music, but he treats his fame lightly with his characteristic modesty. His musical mind is comfortable with the most daunting of challenges, yet in essence he is a warm and generous soul, and, like those friends I made in Barquisimeto, he is the essence of simple humanity.

John Adams is a composer and conductor and holds the John and Samantha Williams Creative Chair at the LA Phil.

GUSTAVO DUDAMEL HAS CONDUCTED THE FOLLOWING WORKS BY JOHN ADAMS:
City Noir (WORLD PREMIERE), *Harmonium*, *Absolute Jest*, *Short Ride in a Fast Machine*, *Grand Pianola Music*, *Slonimsky's Earbox*, *The Gospel According to the Other Mary* (WORLD PREMIERE), *Must the Devil Have All the Good Tunes?* (WORLD PREMIERE), *Frenzy: a short symphony* (US PREMIERE), *I Still Dance*, *Nixon in China* (PARIS OPERA)

DUDAMEL AND ADAMS BOW FOLLOWING THE US PREMIERE OF *FRENZY: A SHORT SYMPHONY* AT WALT DISNEY CONCERT HALL IN OCTOBER 2025.

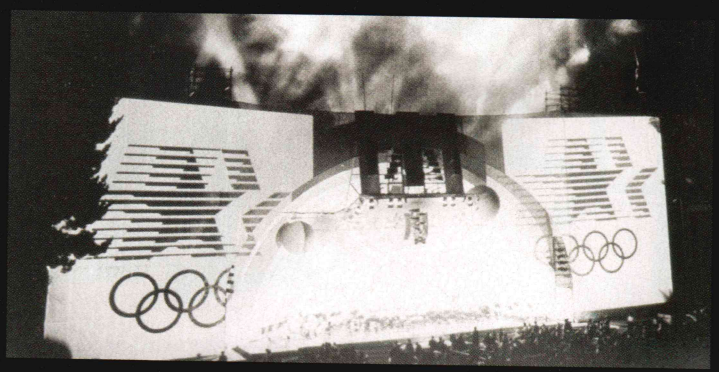
BUILDING MUSIC:
FRANK GEHRY AND THE LA PHIL

After over 55 years of collaboration with the late architect and visionary Frank Gehry, the LA Phil showcases his final set design in the May performances of Wagner's *Die Walküre*. Gehry, who died in December 2025, left an indelible, shining, stainless steel mark on Los Angeles. He pushed architecture—and through architecture, music—to stay alert: "I don't play music and I don't paint, but I always thought architecture was an art and I try to practice it that way." Gehry's forward-thinking curiosity, unwavering commitment to artists, and generous spirit will forever echo in our venues. Here's a look at some of his scenic designs and artistic explorations on the LA Phil's stages over the years.

1970–80 Hollywood Bowl Sound Design

Gehry began collaborating with the LA Phil in 1970. As an up-and-coming architect, he worked on the stage and sound design of the Hollywood Bowl, adding 48 cardboard sonotubes to improve the acoustics. Ten years later, the sonotubes were replaced by Gehry's fiberglass sound spheres, which hung from the Bowl shell.

IMAGE COURTESY OF THE MUSIC CENTER

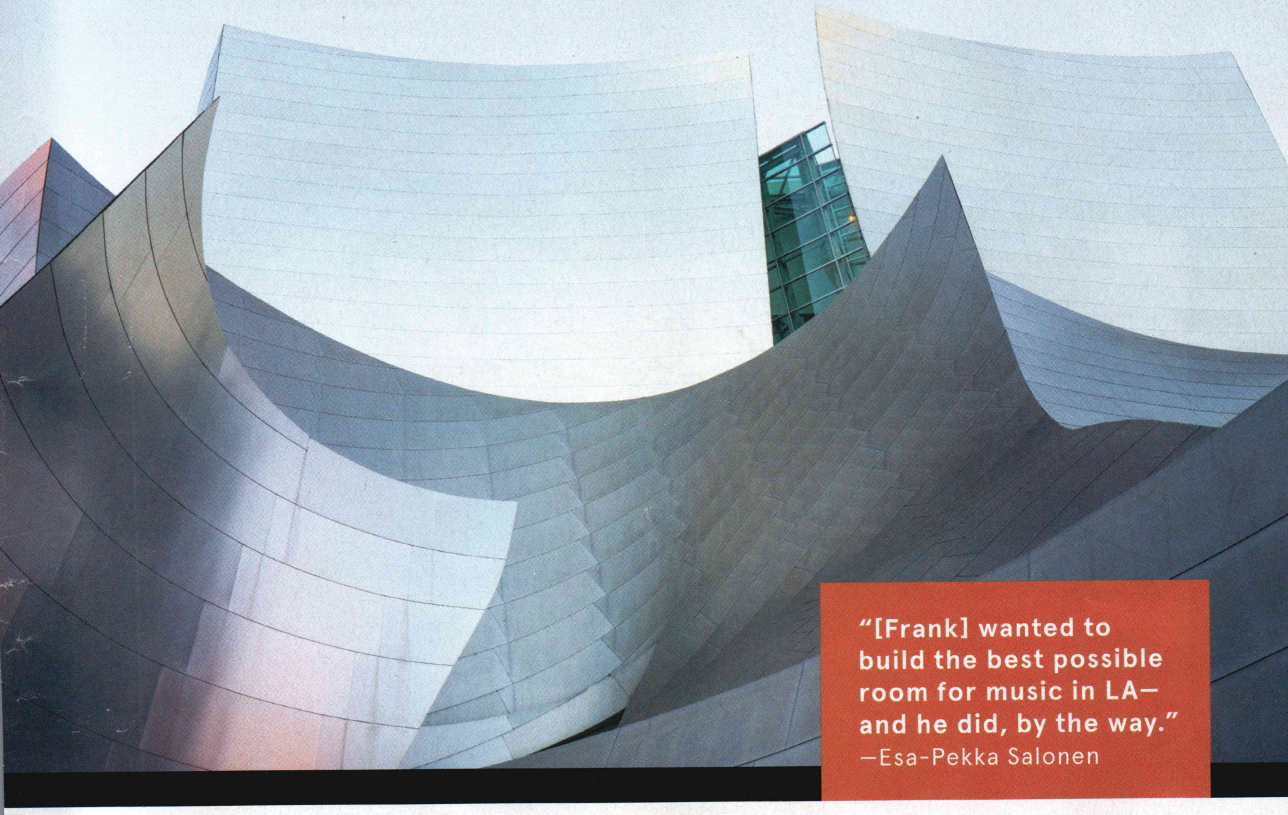


1984 Summer Olympics

Gehry's work as a scenic designer for the LA Phil began in 1984, when he reimagined the Bowl shell for the Summer Olympics, adding huge projection screens alongside the stage.

2003 Walt Disney Concert Hall

Walt Disney Concert Hall, Gehry's "living room for the city," opened in 2003 and instantly became a cultural hub for and a symbol of Los Angeles. Working with acoustician Yasuhisa Toyota and then-Music Director Esa-Pekka Salonen, Gehry crafted a building devoted to sound—considering every audience member in the hall and every musician onstage. Gehry said: "I love doing concert halls. I love classical music. How do you make a building communicate? How do you make the stage conducive to interaction or the orchestra share what the audience is feeling? It has to do with scale, materials, placement of details."



"[Frank] wanted to build the best possible room for music in LA—and he did, by the way."
—Esa-Pekka Salonen

2007 Mariza's Portuguese Taverna

Gehry's first stage design at Walt Disney Concert Hall was for fado singer Mariza. He transformed the stage into a Portuguese taverna for an intimate performance.

MAY 2012 *Don Giovanni*

Gehry designed the sets for the LA Phil's production of Mozart's *Don Giovanni*—the first of three operas from the Mozart/Da Ponte trilogy that the LA Phil programmed from 2012 to 2014—conducted by Music & Artistic Director Gustavo Dudamel. *The New York Times* said Gehry "filled the stage with huge icebergs of crumpled paper, a lunar landscape through which the male characters stalked slowly.... It was an eerie, elegant study in white, with the strangeness that should permeate *Don Giovanni*." Gehry called his set a "moving still life onstage."

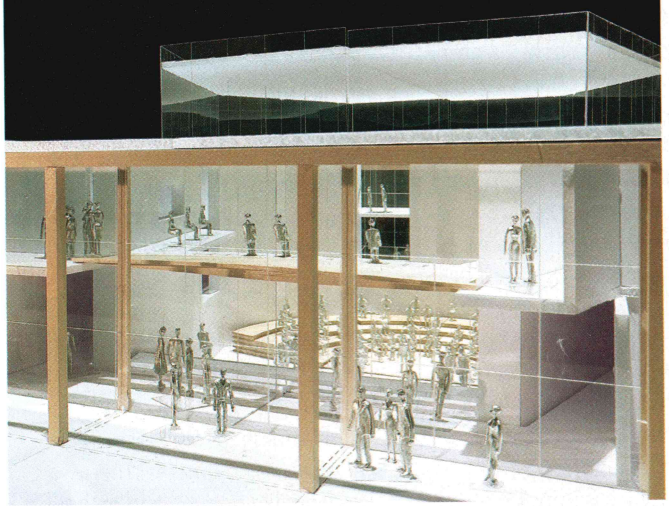
"I guess that I'm responding to the time I live in. I don't like thinking about going backward to the past.... So it's dealing in a way with the present, and commenting on it in some way or another, versus trying to recreate Rome in Los Angeles. I learned from Rome, but I don't think the literal translation of those spaces here makes any sense at this time. It seems like a cop out. It seems like you're telling your kids that there is no present." —Frank Gehry

2015 *Available Light*

Gehry teamed up with choreographer Lucinda Childs and composer and LA Phil Creative Chair John Adams on a revival of their 1983 collaboration *Available Light*, originally commissioned to open the Temporary Contemporary (now known as The Geffen Contemporary at MOCA). In its review of the 2015 performance, *The Guardian* wrote: "Gehry's set is deceptively simple, a high platform framed by metal scaffolding and a chain-link backdrop, yet its split-level concept gives Childs an unusual three-dimensional canvas, as she choreographs on a vertical as well as a horizontal axis."

2021 Judith and Thomas L. Beckmen YOLA Center

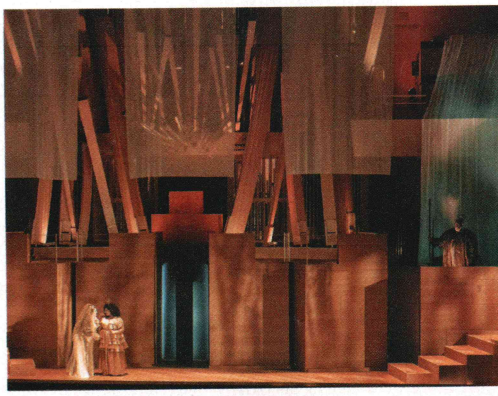
Gehry also designed the Judith and Thomas L. Beckmen YOLA Center (BYC) in Inglewood, the first permanent home for Youth Orchestra Los Angeles (YOLA). With a flexible performance space, practice studios, and recording rooms, the BYC supports YOLA's mission to provide free, accessible music education to young people across Los Angeles. For its opening, Gehry said, "To the kids of Inglewood, I say, 'LET IT RIP!' This is your building, and I hope you use every inch of it to experiment and to further your creative explorations. It was a joy for me to make, and I hope that it is a joy for you to use."



"We knew that this would be an unparalleled building for a youth orchestra, being designed by Frank Gehry, that would inspire students to embrace and explore their musical talents."
—Gustavo Dudamel

JANUARY 2024 *Das Rheingold*

Dudamel and Gehry teamed up again on another opera production, this time the first installment of Wagner's *Ring* cycle, *Das Rheingold*. Gehry's tiered sets allowed bass-baritone Ryan Speedo Green, as Wotan, and his fellow castmates to find new heights in the Concert Hall.



FRANK GEHRY WROTE THIS LOVE LETTER TO THE CITY OF LOS ANGELES:

DEAR LOS ANGELES

WE MET MANY YEARS AGO WHEN WE WERE BOTH YOUNG AND WE HAD STARS IN OUR EYES AND WANTED TO MAKE A BEAUTIFUL OASIS, A BEAUTIFUL PLACE. THERE WEREN'T A LOT OF RULES, THERE WEREN'T A LOT OF SPOTLIGHTS AND THERE WEREN'T A LOT OF PEOPLE WATCHING. THERE WAS A LOT OF FREEDOM FOR A CREATIVE PERSON TO EXPLORE IDEAS, MAKE THINGS. ANYWHERE ELSE IN THE WORLD I WOULD HAVE HAD DIFFICULTY TAKING THE ROUTE THAT YOU AFFORDED ME.

SO NOW WE ARE ALL GROWN UP AND WE HAVE A MATURE GROUP OF CREATIVE PROFESSIONALS JOINING US THAT BELIEVE IN YOUR UNIQUENESS. TOGETHER WE ALL WANT TO HELP, TO ADDRESS OUR COLLECTIVE EXPERIENCE AND SOME OF THE CHALLENGES STILL CONFRONTING US.

WE'VE BEEN GOOD PARTNERS AND WE ARE STRONGER FOR IT. LET'S CONTINUE TAKING CARE OF EACH OTHER.

FRANK GEHRY

QUEEN OF HARPS

Lori Greene Gordon

Native Angeleno, businesswoman, professional harpist, and recently elected LA Phil Board Member Lori Greene Gordon has been an LA Phil patron for as long as she can remember. "I went to the Hollywood Bowl probably from the time I could sit up. We're talking a lifelong legacy with the LA Phil."

She credits her musical family, including her uncle Dr. Ernst Katz, founder of the Jr. Philharmonic Orchestra of California, with instilling in her the importance of supporting young musicians and audiences to safeguard the future of an orchestra.

Now that she's joined the Board of Directors, Lori is looking forward to what the future holds for the LA Phil. "To me, the superpower of the orchestra is the musicians. These young musicians are so dynamic and so capable." She feels strongly that when the musicians are excited, that excitement shows, "and when that excitement shows, it excites the audience."

In keeping with family tradition, Lori's great-niece and great-nephew are members of the LA Phil's Junior Patrons, a program that aims to welcome young classical music fans to performances and special events designed specifically for their enjoyment without compromising on artistic standards.

Lori believes that initiatives like Junior Patrons and the educational performance series Symphonies for Youth and Symphonies for Schools are critical when it comes to audience outreach. "When I was in school, I had two classes in music appreciation, so when I listened to Beethoven, I knew what Beethoven was." Of typical music education programs today, Lori says, "They don't do those things anymore. I don't know if we can ever get these programs back in schools. But we can provide that education."

With many worthy causes in need of philanthropic support, Lori notes, it's important for private donors to align their giving with their passions. "I'm at a place in my life when I have the opportunity to be able to give back both financially and with the time I have; I'm really excited to do that. For me, it's about music, because my life has been very much about music."

True to her word, Lori has aligned her support with her lifelong passion—the harp. She is underwriting Principal Harp and Ann Ronus Chair Emmanuel Ceysson's June 4 appearance when he performs with Gustavo Dudamel and his colleagues in

LORI GREENE GORDON

Gustavo Dudamel: Celebrating the Musicians of the LA Phil. Underwriting support provides vital funding for LA Phil programs, from audience engagement to Learning initiatives and artistic innovation, allowing the LA Phil to present meaningful and inclusive experiences to audiences both in Los Angeles and around the world.

Thanks to her orchestral expertise, Lori ultimately knows what works and what doesn't and is, admittedly, biased. The LA Phil, she says, is "the premier institution in Los Angeles. And today, I think we're the greatest orchestra in the world."

Learn more about underwriting and how to join Lori Greene Gordon in supporting the LA Phil by emailing **patrons@laphil.org**.

Reclaim the face you *remember*

"On runways, in pageants, and in national campaigns. My face has always been a big part of who I am, both professionally and personally. But when I reached my mid-fifties, I began to feel a disconnect. Inside, I still felt vibrant, energetic, and full of life. But in the mirror, I saw someone who looked tired, someone I didn't quite recognize.

With Dr. Kevin Sadati's Preservation Deep Plane Face & Neck Lift, I regainedmy youthful contours and the confidence to step back onto the runway - refreshed, radiant, and fearless."

Darlene,
57 Years Young

Dr. Kevin Sadati

Artist. Sculptor. Surgeon.

Board Certified Facial Plastic Surgeon
Newport Beach, California

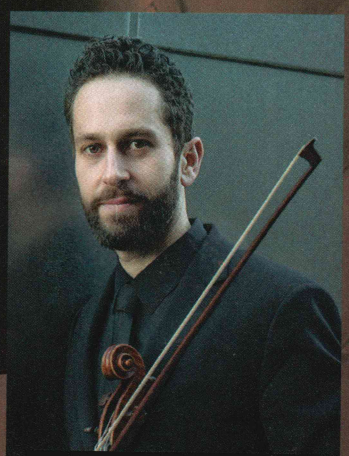
ANNA HANDLER APPOINTED LA PHIL CONDUCTOR-IN-RESIDENCE

The rapidly ascending conductor Anna Handler begins a three-year term as the LA Phil's Conductor-in-Residence starting in the 2026/27 season, it was announced last month. In this new role, Handler joins the LA Phil's artistic leadership, conducting performances at Walt Disney Concert Hall and the Hollywood Bowl, curating and performing in chamber concerts, and participating in a yearly project with YOLA (Youth Orchestra Los Angeles).

A familiar face in LA, Handler was a member of the 2023/24 class of Dudamel Fellows, participating in our highly competitive and successful program for promising young conductors. Since then she has been an emerging presence on the international stage and recently guest conducted at the Hollywood Bowl and Walt Disney Concert Hall to great acclaim.

"I feel very honored to return to the LA Phil as Conductor-in-Residence," Handler said. "I have long admired the LA Phil as one of the most dynamic and innovative orchestras in the world. My time as a Dudamel Fellow was profoundly formative, and it is especially meaningful to deepen this relationship with an orchestra that has played such an important role in my artistic journey."

ANNA HANDLER



BEN ULLERY, PRINCIPAL VIOLA, *JOHN CONNELL CHAIR*

BEN ULLERY APPOINTED PRINCIPAL VIOLA

This past March, Music & Artistic Director Gustavo Dudamel appointed Ben Ullery to the position of Principal Viola. Ullery had been Associate Principal in the orchestra since 2023 and Assistant Principal since 2012.

Ullery has also performed as guest Principal Viola with the Chicago Symphony Orchestra, Pittsburgh Symphony Orchestra, Minnesota Orchestra, Detroit Symphony Orchestra, Saint Paul Chamber Orchestra, and Australian Chamber Orchestra.

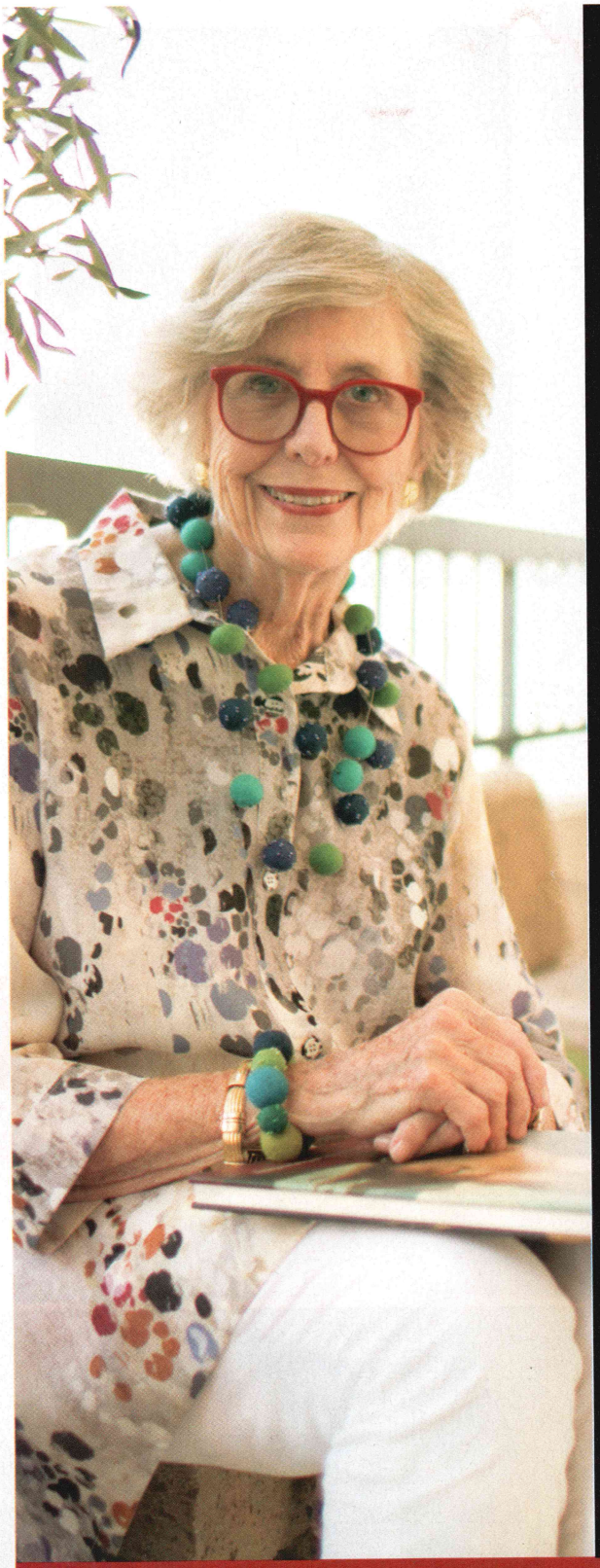
An active soloist in and around Southern California, he recently gave the world premiere performance of Gabriella Smith's *Quantum Ptarmigan* for solo viola at Walt Disney Concert Hall as part of the 2024/25 Green Umbrella series.

An enthusiastic teacher as well, Ullery is on the faculty at the Colburn School, where he teaches orchestral repertoire and coaches the Colburn Orchestra's viola section.

DUDAMEL'S FINAL PERFORMANCES OF THE 2025/26 WALT DISNEY CONCERT HALL SEASON TO BE RECORDED

From June 5 to 7 at Walt Disney Concert Hall, the LA Phil presents *Gustavo Dudamel: Celebrating 17 Years*. Featuring two landmark works—John Adams' *Harmonium* and Antonio Estévez's *Cantata Criolla*—the program brings together the Los Angeles Philharmonic, Los Angeles Master Chorale, tenor Anthony León, and baritone Gustavo Castillo under Dudamel's baton to mark his exceptional tenure.

To further commemorate the occasion, the LA Phil will record the concerts for a special vinyl release, titled *Wild Nights / Noches Locas*. The record, sold exclusively through the LA Phil Store, is available for preorder at **laphilstore.com**.



Consider This Your Next Act

Life unfolds with elegance and curiosity at Villa Gardens, where Pasadena's spirit of culture and conversation is never far from home. Evenings at the theater and dinners that invite connection shape each day. It's a community of thoughtful, engaged individuals, who see living well as an art.

Explore your options.

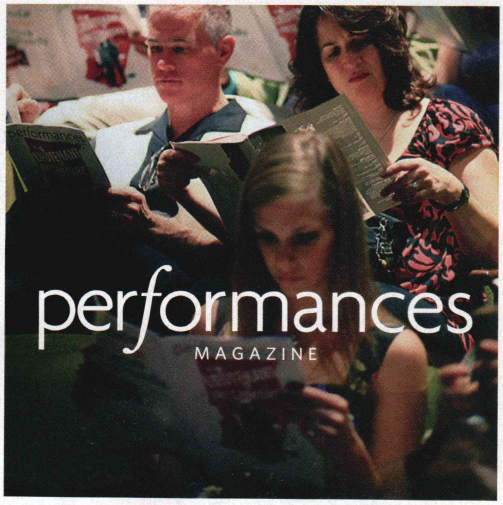
(626) 463-5300
villagardens.org

Villa GARDENS

a front porch community

License 197602345 COA 195

Independent Living • Assisted Living • Memory Care



FROM YOUR SEAT TO YOUR FINGERTIPS

BROADSTAGE THE EDYE | CENTER THEATRE GROUP AHMANSON THEATRE KIRK DOUGLAS THEATRE MARK TAPER FORUM | LOS ANGELES OPERA DOROTHY CHANDLER PAVILION | DANCE AT THE MUSIC CENTER DOROTHY CHANDLER PAVILION JERRY MOSS PLAZA

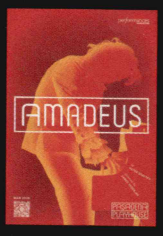
performances

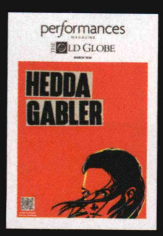
SYMPHONY AMBASSADOR AUDITORIUM | LA MIRADA THEATRE | A NOISE WITHIN | THE

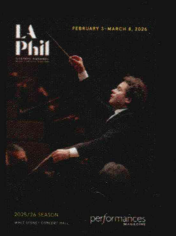
TAKES YOU IN THE WINGS

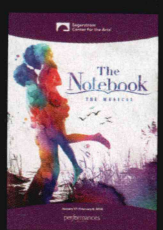
| OLD GLOBE OLD GLOBE THEATRE WHITE THEATRE DAVIES FESTIVAL THEATRE | SAN DIEGO SYMPHONY JACOBS MUSIC CENTER THE RADY SHELL AT JACOBS PARK | LA JOLLA PLAYHOUSE MANDELL WEISS THEATRE MANDELL WEISS FORUM POTIKER THEATRE | SAN DIEGO OPERA SAN DIEGO CIVIC THEATRE | SEGERSTROM CENTER BROADWAY SERIES PACIFIC SYMPHONY DANCE SERIES PHILHARMONIC SOCIETY | SOUTH COAST REP

FOR ADVERTISING INFORMATION **PERFORMANCESMAGAZINE.COM**









Dvořák and Korngold

Los Angeles Philharmonic
Andrés Orozco-Estrada, conductor
María Dueñas, violin

Michael TILSON THOMAS — *Agnegram* (c. 7 minutes)

KORNGOLD — Concerto in D major for Violin and Orchestra, Op. 35 (c. 25 minutes)
- Moderato nobile
- Romance: Andante
- Finale: Allegro assai vivace

María Dueñas

INTERMISSION

DVOŘÁK — Symphony No. 7 in D minor, Op. 70 (c. 38 minutes)
- Allegro maestoso
- Poco adagio
- Scherzo: Vivace
- Finale: Allegro

FRIDAY
MAY 1, 2026 8PM

SATURDAY
MAY 2 8PM

SUNDAY
MAY 3 2PM

These performances are generously supported in part by the **Kohl Virtuoso Violin Fund.**

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

Programs and artists subject to change.

AT A GLANCE

The great success of Dvořák's Sixth Symphony in London in 1884—conducted by the composer in his first podium performances outside his homeland—led to the immediate commission of a new symphony from the London Philharmonic Society. Dvořák responded with the darkly dramatic—tragic, even—Seventh in D minor contrasted against the bright Sixth in D major. Inspired by both Brahms (that composer's Third Symphony particularly) and the burgeoning Bohemian nationalism of the time, Dvořák's Seventh puts consummate Classical craftsmanship into the service of utterly personal expressive values, keeping objective technical energies in perfect balance with intensely searching subjective feelings.

Korngold's Violin Concerto marches on the sunny side of the street, singing and dancing in D major. It uses themes from Korngold's film scores of the late 1930s (the main tune of the central Romance comes from *Anthony Adverse*, which won Korngold his first Oscar), and the scoring for the orchestra—in definitely a supporting role—also reveals the composer's studio experience, with colorful work for harp, celesta, and a percussion section that includes a vibraphone.

One of the most highly acclaimed and versatile conductors of our time, Michael Tilson Thomas is an orchestral craftsman on par with Dvořák and Korngold. He uses his mastery to exhilarating effect in *Agnegram*, a short but wide-ranging showpiece honoring the life and energy of San Francisco Symphony patron Agnes Albert. **—John Henken**

AGNEGRAM

Michael Tilson Thomas
(b. 1944)

Composed: 1998;
rev. 2016, 2022

Orchestration: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano, and strings

First LA Phil performance:
February 1, 2025, Susanna Mälkki conducting

Agnegram was written to celebrate the 90th birthday of Agnes Albert and is a portrait of her sophisticated and indefatigably enthusiastic spirit. Agnes led a remarkable life. For half a century she was the San Francisco Symphony's friend, mentor, patroness, and muse. She grew up performing music and mingling with musicians of all ages. She appeared as a soloist with Pierre Monteux on his last concerts as Music Director of the San Francisco Symphony. She loved young people, and one of her enduring legacies is the SFS Youth Orchestra.

The piece is composed of themes derived from the spelling of her name. A–G–E are obviously the notes that they name. B is B flat (as this note is called in German). S is E flat, also a German musical term. T is used to represent one note, B natural, the "ti" of the solfège scale. From these arcane but not unprecedented manipulations (Bach, Schumann, and Brahms, among others, enjoyed this game), a basic "scale" of eight unusually arranged notes emerges, from which all the themes are drawn. The piece itself is a march for large orchestra.

The first part of the march is in 6/8 and is

almost a mini-concerto for orchestra, giving brief sound-bite opportunities for the different sections of settling into a jazzy and hyper-rangy tune. The middle section of the march, or trio, is in 2/4 and settles into a kind of sly circus atmosphere. Different groups of instruments in different keys make their appearance in an aural procession. First, the winds in C play a new march tune saying "Agnes Albert." Then, the instruments in F are heard playing the same tune. But as these instruments are transposing instruments, although the notes they play read A-G-N-E-S etc., the notes that are heard are completely different. They are followed by instruments in E flat and B flat until quite a jungle-like cacophony is built up—punctuated by alternately elegant and goofball percussion entrances. The section recalls many famous tunes that amused Agnes. There are surreal references to Schumann, Tchaikovsky, Verdi, and Irish lullabies, but they appear only to the degree that the notes that they have in common with her name will allow. The jazzy 6/8 tune reappears now in canon and the piece progresses to a jubilant and noisy ending.

—Michael Tilson Thomas

CONCERTO IN D MAJOR FOR VIOLIN AND ORCHESTRA, OP. 35

Erich Wolfgang Korngold (1897–1957)

Composed: 1937–39, rev. 1945

Orchestration: 2 flutes (2nd=piccolo), 2 oboes (2nd=English horn), 2 clarinets, bass clarinet, 2 bassoons (2nd=contrabassoon), 4 horns, 2 trumpets, trombone, timpani, percussion (bass drum, cymbals, gong, vibraphone, xylophone, bells, chimes), harp, celesta, strings, and solo violin

First LA Phil performance: January 8, 1953, Alfred Wallenstein conducting, with Jascha Heifetz, soloist

"A long melody of thirty-two bars is still a gift from heaven," Erich Wolfgang Korngold told *The New York Times* in 1946. The Austrian wunderkind, who as a Jewish composer was forced to abandon his flourishing career in Vienna to escape Hitler's scythe and who then became one of the principal architects of Hollywood film scoring, stubbornly held on to his love of melody—sentimental, tonal, sincere—even as that attitude put him further and further out of step with his times. Whether it was the influence of his father, the eminent music critic Julius Korngold, whose aversion to Modernism held considerable sway over his son, or whether it was the composer's own tune-loving heart, this melodious philosophy served Korngold very well in Viennese opera houses in the early 1900s and in the cinemas of wartime America—where swooning love themes and heroic anthems, all sumptuously orchestrated, helped whisk the ordinary congregant away from their troubles and into a realm of fantasy and romance.

But by 1946, among the classical elite, it was anathema. "To get a performance in New York, music has to be ugly, programmatic, serious," Korngold lamented in that same interview. "If it's beautiful it is only tolerated if the composer has been dead for fifty years." And although he had a hard time tuning out critics who dismissed him for his affiliation with Errol Flynn's derring-do in films like *The Adventures of Robin Hood*, he ignored them completely on the pages of his concert music. So much so that he repurposed tunes from several of his Warner Bros. scores in the string quartet, concertos, and symphony that he composed in the latter part of his career. Still, there was a tension within even Korngold. A reason he finally returned to writing "absolute music" was because he'd grown tired of the structural limitations and increasingly weak pictures he was presented with as a film composer. "When I first came to Hollywood, I could not understand the dialogue," he once quipped—"now I can."

CONTINUED

He began working on his Violin Concerto in 1937, at the beginning of his film career. There was always the dream that he would one day return victoriously to Vienna and the concert world, the onetime prodigy making good as a mature composer. Instead he spent the next 10 years—the war years—making a better living at the pictures. A Polish violinist friend, Bronisław Huberman, would playfully ask, "Where's my violin concerto?" whenever he visited the Korngolds for dinner. In 1945, after Huberman made his signature remark, Korngold stunned him by going over to the piano and playing an opening passage he had secretly composed. When Huberman learned that Korngold was "flirting" with other violinists, he expressed his displeasure—yet he kept procrastinating on learning the score himself. In the meantime Korngold was introduced to Jascha Heifetz, the starriest violin player on the scene. When Heifetz took the score home and then played it with virtuosic perfection for Korngold, Huberman knew he couldn't stand in their way.

Korngold wrote his concerto while his father, who lived with him in Toluca Lake, was dying, and its emotionality and melodicism can be seen partly as a love letter to Julius. It was also a valentine to the violin and to beauty in music, an unabashedly romantic story told in the style of Korngold's youthful Vienna. It was even an expression of love for his Hollywood residency: He liberally used melodies from his scores for *Another Dawn* and *Juarez* in the first movement; *Anthony Adverse* factors in the more melancholy second; and the jauntier final movement was based on his main theme from *The Prince and the Pauper*. Korngold lamented that the current age "has gone unmusical with too much modernism," and he wondered whether the concert world could return to its "old-fashioned ways." But he was nervous about those New York critics: "Today's musical authorities and composers have delivered themselves, almost to a man, to the strange musical sects of men such as Schoenberg," Korngold said, "who produce scores more related to mathematics than to music. It is these musical authorities I am afraid of."

He had cause for concern. The Violin Concerto was received with electric warmth when it premiered February 15, 1947, in St. Louis; but when Heifetz took it to New York, the *Times* critic casually dismissed it as a "Hollywood concerto," adding that "the melodies are ordinary and sentimental in character; the facility of the writing is matched by the mediocrity of ideas." Another New York critic coined the phrase "more corn than gold," which hung like a cloud over the composer for decades to come. When the concerto made its way to Los Angeles in January 1953, the *Los Angeles Mirror* critic denounced it as "music almost totally lacking in any real inventiveness or development." (A recording made that month by the Los Angeles Philharmonic and Heifetz, under then-Music Director Alfred Wallenstein, was released by RCA Victor.) Korngold followed the Violin Concerto with a Cello Concerto and his ambitious Symphony in F-sharp major, but he died in 1957 at age 60 without the longed-for victory in Vienna or wide embrace from the classical world.

But history has recapitulated back to Korngold's theme; beginning in the 1960s, his music was much more warmly reappraised particularly with the release and programming of many of his film scores. In time his Violin Concerto became the most performed work in his catalog. Today's audiences and orchestras are drawn to its beauty and melodicism, and critics such as *The New Yorker*'s Alex Ross hail Korngold as "a master of late-Romantic opulence," noting that his tonality is more daring and unique than was often acknowledged. We can't always know how the melody of our lives will resolve—but Korngold's life proves that a long tune is, indeed, a gift from heaven. **—Tim Greiving**

SYMPHONY NO. 7 IN D MINOR, OP. 70

Antonín Dvořák (1841–1904)

Composed: 1884

Orchestration: 2 flutes (2nd=piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings

First LA Phil performance: April 2, 1959, with Arturo Basile conducting

Antonín Dvořák's upbringing was modest, but instead of apprenticing in his father's butcher shop or working at the family inn, the 13-year-old Antonín pursued a career as a professional musician—a choice that neither mother nor father would love. Dvořák persevered.

After enrolling in the Prague Organ School at age 16, he made ends meet by giving private music lessons and by playing viola in restaurant bands and opera pit orchestras. Still, the young composer couldn't afford a piano of his own or scores for study. He relied on teaching and performing to pay his bills until the late 1870s, only a few years before the Symphony No. 7 began to take shape.

Dvořák was inspired by a growing nationalist movement among the Czech people, who had long been dominated by the Austro-Hungarian Empire and its ruling Hapsburg family. Like his Czech brethren, Dvořák wished for renown beyond the insular borders of his adopted city of Prague. He achieved this, thanks in large part to the unqualified support of Johannes Brahms and the international reception for his *Slavonic Dances*, the hymn "The Heirs of the White Mountain," and his *Stabat Mater* for chorus and orchestra. The success of the 1885 world premiere of his Symphony No. 7 in London would guarantee his status.

Dvořák became haunted by the work, both by its possibility as a personal statement and as an expression of this nascent Czech patriotism. (The composer got into a major flap with his German publisher, Simrock, over insisting that titles appear in both Czech and German.) In a letter to his friend Antonín Rus, Dvořák wrote: "I am occupied at present with my new symphony (for London) and wherever I go I think of nothing but this new work [that] must be capable of stirring the world—may God grant that it will!"

This symphony did the job. Writing about the work, biographer John Clapham observes that the symphony "possess[es] greater dramatic power, deeper emotional feeling, and a breadth of vision unparalleled in anything else [Dvořák] had previously composed."

The first movement, marked Allegro maestoso, begins with a striking first theme in D minor—Dvořák was inspired to write it after witnessing a train of anti-Hapsburg nationalists disembarking at a Prague station. It emerges as if from a fog, finally declaiming itself as though announcing Dvořák's, and his people's, arrival on an international stage. A sunny second theme in the major follows, but the majestic and menacingly purposeful first theme continues to assert itself.

The slower second movement (Poco adagio) is both reverential and pastoral. A choral-like tune in the winds is followed by sweet strings and a yearning flute solo. The mood turns darker, but never despairing, as Dvořák leads us back again into the light, ending sweetly, optimistically, on an understated F-major chord.

The third-movement Scherzo is based on a furiant, an exuberant Czech folk dance. Its rollicking cross-rhythms and upbeat nature bring to mind a vibrant street scene of impromptu revelers, one group resting and weary, another dancing with fury and energy until the end. The final cadence of the coda in D minor returns us to the home key.

The Finale begins enigmatically, though it soon takes up the energy and the menacing tone—again in D minor. As it develops, Dvořák harks back to the patriotic majesty of the opening movement, the thoughtfulness of the Adagio, and the enthusiasm of the Scherzo-furiant. The insistent D minor gives way at last to the glorious light of D major, ending with what writer Paul Stefan has called "a majestic declaration of spiritual dignity." **—Dave Kopplin**

ANDRÉS OROZCO-ESTRADA

With his trademark charismatic energy and elegance, Andrés Orozco-Estrada has quickly established himself among the top league of international conductors, inspiring musicians and audiences alike.

Orozco-Estrada has been appointed Music Director of the Swedish Radio Symphony Orchestra and will start his artistic collaboration at the beginning of the 2026/27 season.

Since autumn 2025, he has held the position of General Music Director of the City of Cologne and Gürzenich Kapellmeister. In his inaugural season, he is focusing on the Gürzenich-Orchester's Romantic tradition—in the course of its history the orchestra has given many important world premieres of works by Brahms, Mahler, and Richard Strauss.

At the Cologne Opera he conducts performances of Puccini's *Manon Lescaut* and Mozart's *Le nozze di Figaro*, among other works. At the same time, he continues his work with the Kronberg Academy and helps promote the careers of young and talented musicians in Cologne through an international competition for composers.

Since the start of the 2023/24 season, Orozco-Estrada has been Principal Conductor of the Orchestra Sinfonica Nazionale della RAI in Turin and toured Spain with the ensemble in November 2025.

During the next season, his engagements take him beyond Cologne and Turin to concert halls all over the world, where he will work with many eminent international artists.

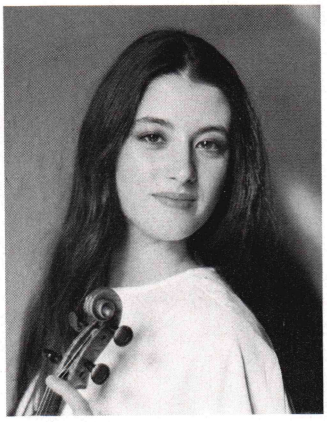
Orozco-Estrada made his Tanglewood Festival debut last summer and returned to the Lucerne Festival. He was also Artist in Residence at the Rheingau Music Festival, where he presented three different programs.

Other guest appearances during the season include concerts with the Tonhalle-Orchester Zürich, Leipzig Gewandhaus Orchestra, Amsterdam Concertgebouw Orchestra, Orchestre de Paris, San Francisco Symphony, and Los Angeles Philharmonic. He also conducted the New Year's Eve Concert with the Dresden Staatskapelle, broadcast live on German television.

Orozco-Estrada was Music Director of the Houston Symphony Orchestra between 2014 and 2022, Principal Conductor of the Frankfurt Radio Symphony from 2014 to 2021, and Principal Conductor of the Vienna Symphony Orchestra from 2020 to 2022.

Among the international opera houses where he has appeared are the Vienna, Berlin, and Dresden State Operas and La Scala, Milan. The leading orchestras he has conducted include the Berlin, Vienna, London, and New York philharmonics as well as the Boston Symphony Orchestra and, in Asia, the NHK Symphony Orchestra and the Hong Kong Philharmonic.

Andrés Orozco-Estrada was born in Medellín, Colombia, and began studying the violin in his early youth, switching to conducting at the age of 15. In 1997 he began a course of study at Vienna's University of Music and Performing Arts, where he has been professor of orchestral conducting since 2022.



MARÍA DUEÑAS

Spanish violinist María Dueñas captivates audiences with her extraordinary range of tonal colors, impeccable technique, and interpretations that blend artistic maturity with bold expression.

Dueñas' meteoric rise led to an exclusive contract with Deutsche Grammophon, a significant milestone in her burgeoning career. Her 2023 debut album, *Beethoven and Beyond,* showcased her remarkable interpretation of Beethoven's Violin Concerto featuring her own cadenzas. This recording, with the Vienna Symphony under Manfred Honeck, earned her a prestigious Opus Klassik award as Young Artist of the Year in 2024, adding to an extraordinary array of prizes at competitions worldwide. February 2025 marked the release of Dueñas' second Deutsche Grammophon album, an ambitious project centered on Paganini's 24 Caprices and other works inspired by the composer. This recording earned her both Young Artist of the Year and Instrumentalist of the Year at the 2025 Gramophone Classical Music Awards.

Establishing herself as a globally recognized soloist, Dueñas has already collaborated with the world's leading orchestras, such as The Philadelphia Orchestra, San Francisco Symphony, Pittsburgh Symphony Orchestra, The Cleveland Orchestra, Staatskapelle Berlin, Staatskapelle Dresden, Oslo Philharmonic, NHK Symphony Orchestra, Deutsche Kammerphilharmonie Bremen, Munich Philharmonic, NDR Elbphilharmonie Orchester, Bamberger Symphoniker, Wiener Symphoniker, Swedish Radio Symphony Orchestra, Philharmonia Orchestra, Accademia Nazionale di Santa Cecilia, Chamber Orchestra of Europe, Danish National Symphony Orchestra, and the Orchestre de Paris. She has also worked with a constellation of esteemed conductors, such as Yannick Nézet-Séguin, Manfred Honeck, Herbert Blomstedt, Daniel Harding, Andris Nelsons, Paavo Järvi, and Christian Thielemann. Her close artistic partnership with the Los Angeles Philharmonic and Gustavo Dudamel has yielded several notable achievements including performances at the Hollywood Bowl's 100th Anniversary celebration and the world premiere of Gabriela Ortiz's Grammy Award-winning violin concerto, *Altar de cuerda.*

Her creative pursuits extend beyond performance, with compositions of her own and involvement in innovative projects such as the film *Measures for a Funeral,* featuring the rediscovered Halvorsen violin concerto.

Highlights of the 2025/26 season include her debuts with the Vienna Philharmonic under Karina Canellakis at the Salzburg Mozart Week and with the New York Philharmonic under her long-standing artistic partner Manfred Honeck, performing Beethoven's Violin Concerto; concerts with the West-Eastern Divan Orchestra celebrating Zubin Mehta's 90th birthday; as well as a tour through Australia and New Zealand.

As a stipendiary of the Deutsche Stiftung Musikleben, Dueñas plays the Giambattista Guadagnini violin of 1779, as well as the Antonio Stradivarius "Michelangelo" (1718), on generous loan from the Karolina Blaberg Foundation.

Anna Lapwood

Anna Lapwood, organ

Hans ZIMMER — Chevaliers de Sangreal from *The Da Vinci Code* (c. 4 minutes)

Alan MENKEN — The Bells of Notre Dame from *The Hunchback of Notre Dame* (c. 8 minutes)

Howard SHORE arranged by Anna LAPWOOD — *The Lord of the Rings* Organ Symphony (c. 40 minutes)

- Prologue
- The Shire/Concerning Hobbits
- A Knife in the Dark
- Rivendell
- The Ring Goes South
- The Three Hunters
- The Grace of Undómiel
- The Lighting of the Beacons
- The Battle of the Pelennor Fields
- A Far Green Country
- The Black Gate Opens
- For Frodo
- The Return of the King

INTERMISSION

John WILLIAMS — Duel of the Fates from *Star Wars: Episode I – The Phantom Menace* (c. 4 minutes)

Rachel PORTMAN — *Flight* (c. 5 minutes)

Olivia BELLI — *Limina Luminis* (c. 6 minutes)

Hans ZIMMER — Suite from *Pirates of the Caribbean* (c. 18 minutes)

- Hoist the Colours
- Jack Sparrow
- One Day
- Drink Up Me Hearties Yo Ho

Programs and artists subject to change.

SUNDAY
MAY 3, 2026 7:30PM

Michael Wilson is Walt Disney Concert Hall Organ Conservator.

Manuel Rosales and Morgan Byrd are principal technicians for the Walt Disney Concert Hall organ.

laphil.com/organstoplist

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

In 2024, Anna Lapwood made her Walt Disney Concert Hall debut with a program quite like this one, a mix of movie music and modern works. With roughly 700,000 followers on TikTok and an unofficial title from *The New York Times* as "the world's most visible organist," Lapwood used her internet fame to reach new audiences, introduce them to the organ, and push beyond the boundaries of the classical world.

Now, two years later, Lapwood continues to live up to her "title," more than doubling her following on every social media platform and becoming what she calls "the most unbound, unruled version of myself."

She returns to the Hall eager to reintroduce herself to the Los Angeles crowd, opening her recital with Hans Zimmer's methodical and propulsive **"Chevaliers de Sangreal"** from the 2006 mystery thriller *The Da Vinci Code*. Arriving near the end of the movie, the piece heightens the intensity as the main characters race to unravel a series of hidden clues left in famous artworks. Considering the movie a formative part of her childhood, Lapwood said, "I vividly remember watching the film for the first time with my family, hearing the music and feeling an incredible emotional response to it. I wanted to work out how the music worked, so I sat in bed with a torch and manuscript paper, writing out the harmony, and trying to understand how Hans Zimmer achieved such emotion through repetition and orchestration. Every time I play this, I get reminded of the goose bumps I felt hearing it for the first time."

First impressions are everything for Lapwood. They can set the tone for what's to come. Disney's 1996 *The Hunchback of Notre Dame*, with a score by Alan Menken, introduces Quasimodo with an ominous yet exhilarating musical number that details the peculiar character and the massive, dark cathedral where he resides. About her arrangement of **"The Bells of Notre Dame,"** Lapwood said, "I've tried to capture as much of the original orchestration as possible, because I think that does so much to tell the story; this does mean you need a relatively large organ with at least three manuals!" The Hall's organ has four manuals and 6,134 pipes, making it more than qualified for music that calls for such power.

Lapwood puts the instrument to the test with ***The Lord of the Rings* Organ Symphony**, her new arrangement of Howard Shore's original scores. A young fan from New York planted the first seed for the symphony, telling Lapwood that her favorite piece was "Concerning Hobbits," because it's addicting "like catnip." That brief encounter prompted Lapwood to make a four-hour playlist of *LOTR* songs, whittle it down to 12 movements and a prologue, and transcribe the whole thing by ear across many late nights and international plane rides.

"What has been really amazing is getting to work with Howard Shore, [who has been] really, really generous.... He and his team went over it, note by note, checking everything against their scores," Lapwood said. "Those films have gained such beautiful popularity because you feel the love in every moment. I hope that people might feel the love in the music from me as well."

After intermission, Lapwood awakens the Force with John Williams' **"Duel of the Fates."** First heard in *Star Wars: Episode I – The Phantom Menace*, the piece underscores an epic battle scene with loud, slashing lightsabers. For Lapwood, the hardest part isn't playing the notes, she says, it's coordinating the registers: "The feet are playing constant quavers, and both hands have constant melodic ideas, so you only have a split second to press the buttons each time...and the buttons are in a different place on every organ."

Over the years, Lapwood has traveled the world, challenging her skills on different organs, learning about herself as a musician, and rediscovering that you never know where life will take you. Her 2025 album *Firedove* explores similar themes of spreading wings and taking off, best showcased in Rachel Portman's ***Flight***, a graceful depiction of soaring birds. It pairs thematically with Olivia Belli's ***Limina Luminis*** (Threshold of Light), a vortex-like work inspired by the feeling of astonishment astronauts get when seeing the Earth from outer space.

Sea shanties and swashbuckling themes close out the recital as Lapwood performs Zimmer's ***Pirates of the Caribbean* Suite**, a medley of the haunting "Hoist the Colours," adventurous "Jack Sparrow," determined "One Day," and the bold and thrilling "Drink Up Me Hearties Yo Ho." The *Pirates* Suite is one of her most intricate and intense arrangements. Lapwood says, "There are moments where I'm doing five melodies at once—right hand, left hand, right foot, left foot, and thumbs down on the bottom keyboard! It pushes you as far as you can—as far as I can push myself at the moment, at least." **—Piper Starnes**

To read an extended interview with Anna Lapwood about tonight's program, visit **laphil.com/lapwood**.

ANNA LAPWOOD

Anna Lapwood is one of the UK's most dynamic ambassadors for classical music. As the official organist of the Royal Albert Hall, she has broken down genre boundaries and introduced a huge new audience to the organ. She has reached millions via her devoted social media following and helped revitalize repertoire for the instrument through the dedicated commissioning and performing of new works. She is also an established conductor and broadcaster, and a fierce advocate for the advancement of female voices within her industry. The scope of her influence is demonstrated by her appointment as MBE in 2024's New Year's Honours list and her inclusion in the 2025 *Sunday Times* Young Power List.

Lapwood is a graduate of Oxford University, where she was the first female Organ Scholar in Magdalen College's 560-year history. In 2016 she also became the Director of Music at Pembroke College, Cambridge—the youngest person ever to be appointed in that role at an Oxbridge college. Her time at Pembroke saw her found a much-lauded girls' choir, commission works from leading choral composers, and spearhead the release of five records.

As a recitalist, Lapwood has carved out a niche combining performances of more traditional organ repertoire with film and orchestral music, often in her own arrangements. Her recent touring programs have placed the music of Duruflé, Gigout, and Britten alongside large-scale transcriptions of music from *Pirates of the Caribbean* and *The Lord of the Rings*. Recent recital venues include Hamburg's Elbphilharmonie, the Sydney Opera House, and Atlantic City's Boardwalk Hall, as well as Walt Disney Concert Hall. In 2026 she takes her new bespoke touring organ across the UK and opens for Ludovico Einaudi at London's O2 Arena. Aside from recitals, her recent concert highlights include performances of Jongen's *Symphonie concertante* with the Hallé, Poulenc's Organ Concerto with Bournemouth Symphony Orchestra, and Saint-Saëns' "Organ" Symphony with the London Symphony Orchestra under Antonio Pappano.

Among the works written for Lapwood are Max Richter's *Cosmology*, Kristina Arakelyan's *Toccata*, and Olivia Belli's *Limina Luminis*. The last of these was featured on *Firedove*, her latest solo record, which was released in 2025 on Sony Classical and reached No. 1 on the UK Official Classical Artist Albums Chart. A composer and arranger in her own right, Lapwood is signed to Boosey & Hawkes and has published several choral compositions as well as numerous transcriptions of orchestral music for organ.

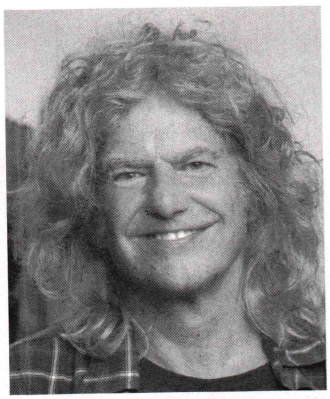
A keen collaborator, Lapwood is an Artist in Association with the BBC Singers and Featured Artist with the Hallé. Her relationship with the Royal Albert Hall has resulted in some of her most memorable pop collaborations, including AURORA, Bonobo, Florence + the Machine, and Raye, as well as actor Benedict Cumberbatch for *Letters Live*. Her close relationship with the Hall has also led to the launch of an annual Organ Scholar Programme, one of several initiatives demonstrating Lapwood's commitment to musical outreach and the fostering of young talent. Her relentless encouragement of and support for female organists has made her a role model within that community, neatly captured in the hashtag #playlikeagirl. Now with a 3 million-strong social media following, she has helped bring the organ, and contemporary ideas of what an organist can be, to a whole new audience.

Pat Metheny

Pat Metheny, guitar

Side-Eye III+
Joe Dyson, drums
Chris Fishman, piano, keyboards
Jermaine Paul, bass
Leonard Patton, percussion, vocals

MONDAY
MAY 4, 2026 8PM



PAT METHENY

Pat Metheny, born August 12, 1954, in Lee's Summit, MO, has stood at the forefront of contemporary music for more than five decades. Beginning on trumpet at age 8 and switching to guitar at 12, Metheny was performing with Kansas City's top jazz musicians by 15—an early start that helped shape his unmistakable sound.

After joining vibraphonist Gary Burton's group in 1974, Metheny quickly distinguished himself with his horn-like phrasing, lyrical touch, and rhythmic fluidity. His debut album, *Bright Size Life* (1976), redefined the possibilities of jazz guitar, introducing a new sonic openness and melodic clarity that inspired generations of players.

With more than 20 million albums sold and 20 Grammy Awards in 10 different categories—a record unmatched by any other artist—Metheny's influence extends across genres and generations. His collaborations span from Steve Reich and Ornette Coleman to Herbie Hancock, Jim Hall, Milton Nascimento, and David Bowie. His compositions encompass everything from solo guitar works and orchestral pieces to the groundbreaking *Orchestrion Project*.

A dedicated educator, Metheny became the youngest instructor in the history of both the University of Miami and Berklee College of Music, where he later received an honorary doctorate. He is a member of the DownBeat Hall of Fame, a NEA Jazz Master, and an inductee of the Royal Swedish Academy of Music and the Missouri Hall of Fame.

In 2026, Metheny embarks on a world tour with his new ensemble Side-Eye III+, supporting the release of their self-titled album—the first on his new label, Uniquity Music, which will encompass all of his recordings since 1984 and all future projects.

Programs and artists subject to change.

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

Smith, Cabezas & Childs

LA Phil New Music Group
Molly Turner, conductor, plant material
Gabriella Smith, violin, vocals, electronics, plant material, curator
Gabriel Cabezas, cello, electronics, plant material
Billy Childs, piano
Dan "Chimy" Chmielinski, bass
Christian Euman, drums, plant material
Matthew Howard, percussion, plant material
Evan Kuhlmann, bassoon, plant material
Michael Gordon, plant material

Michael GORDON
2bd, LA Phil Etudes: Book 4, Part 1 (c. 7 minutes) (world premiere, LA Phil commission
Matthew Howard

Gabriel CABEZAS, Gabriella SMITH
Duos (c. 34 minutes)
Gabriel Cabezas
Gabriella Smith

INTERMISSION

Esa-Pekka SALONEN
Vignette for Bassoon, LA Phil Etudes: Book 4, Part 2 (c. 3 minutes) (world premiere, LA Phil commission
Evan Kuhlmann

CAGE
Branches
Molly Turner
Gabriella Smith
Gabriel Cabezas
Matthew Howard
Evan Kuhlmann
Christian Euman
Michael Gordon

Improvisation
Billy Childs
Dan Chmielinski
Christian Euman

Billy CHILDS
My Roots Spread Far and Wide (c. 25 minutes)
LA Phil New Music Group
Billy Childs
Dan Chmielinski
Christian Euman

Gabriella SMITH
2⁵ (c. 5 minutes)
Gabriel Cabezas

TUESDAY
MAY 5, 2026 8PM

The LA Phil Etudes project is an LA Phil commission with generous support from the **Lenore S. and Bernard A. Greenberg Fund.**

This performance is generously supported in part by the **Kohl Virtuoso Violin Fund** and **the Hillenburg Family.**

Moritaka Kina is chief piano technician for the Los Angeles Philharmonic.

Programs and artists subject to change.

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

Composer Gabriella Smith is known for music that uncannily expresses the wonders of nature. The power of the ocean wells up in her cello concerto *Lost Coast*, gulls cry out in *Tumblebird Contrails*, and in *Rewilding*, which received its first hearing at Walt Disney Concert Hall in January, the violin section transforms into an army of croaking frogs.

As curator of tonight's Green Umbrella, Smith turns to another element of her practice: the joy of collaboration, improvisation, and communal music-making. The program offered her an opportunity to bring together "the people I wanted to work with, the people I enjoy working with, people I enjoy playing music with, and music that I enjoy performing, which isn't something I normally do."

In the first half of the program, Smith and cellist Gabriel Cabezas demonstrate their close artistic partnership with ***Duos***, a set of pieces that grew out of their acclaimed 2021 album *Lost Coast* (which Smith later turned into a cello concerto that was premiered at Walt Disney Concert Hall in 2023 with Cabezas as soloist and Gustavo Dudamel). "It's always evolving and changing," Smith says. "There is music that comes from the album and the cello concerto, and there is also music that we built around it to complement and recontextualize the music from *Lost Coast*."

This program also marks Smith's performance debut at the Hall. Over the past several years, she has found performing a fulfilling way of expanding her creativity, calling it "a visceral involvement in the music." Smith also joins the ensemble for John Cage's ***Branches***, written for any number of musicians playing cacti, pod rattles, and an assortment of additional plant materials left up to the performers. Smith (along with Cabezas) has performed *Branches* four times, as well as Cage's *Child of Tree* (the solo version). Smith says, "The score is essentially nine pages of beautifully illegible handwritten instructions that tell you how to use the coin oracle of the I Ching to determine various structural parameters of the performance. But at no point does he tell you how to actually play the piece. So one of the things that I really love about this piece is that it strikes a beautiful balance between strict limitations and complete freedom in a way that I find really encourages creativity."

This performance of *Branches* ends in an unexpected musical transition welcoming Billy Childs and his trio to the stage.

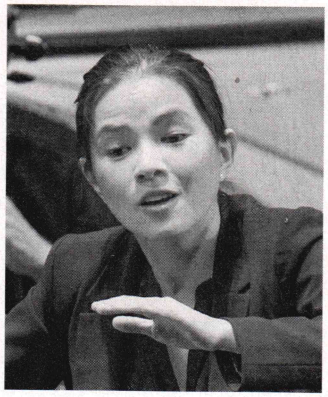
At the heart of the second half of the program is Billy Childs' ***My Roots Spread Far and Wide***. "I met Billy working on a project in which we were each commissioned to write a piece inspired by an iconic California tree species." Steve Mackey composed a piece inspired by redwoods, Smith for Joshua trees, and Childs wrote *My Roots Spread Far and Wide* for sequoias. The work features a string section plus Childs on piano, Dan "Chimy" Chmielinski on bass, and Christian Euman on drums.

Having been commissioned for the LA Phil Etudes project (Smith's solo viola work *Quantum Ptarmigan* was premiered in January 2025 by Principal Violist Ben Ullery), she gladly incorporated a pair of LA Phil Etude premieres into the evening. Though written for a single musician, Smith was inspired by seeing fellow members of the LA Phil come out to support their colleagues. Principal Percussionist Matthew Howard begins the program with Michael Gordon's ***2bd***. With two hands utilizing two mallets to strike two bass drums, Howard and Gordon demonstrate freedom within constraint. Bassoonist Evan Kuhlmann premieres the second of the two etudes after intermission, Esa-Pekka Salonen's ***Vignette for Bassoon***.

Coming full circle, Cabezas closes the performance with Smith's ***2⁵***, a celebratory work written for the cellist's 32nd birthday and a testament to the spirit of communal music-making that runs through the evening. Smith echoes this sentiment, saying, "It is a fun, joyous piece I wrote for my friend who I've enjoyed making music with for so many years."

—Amanda Angel

For more information on tonight's program, please scan:

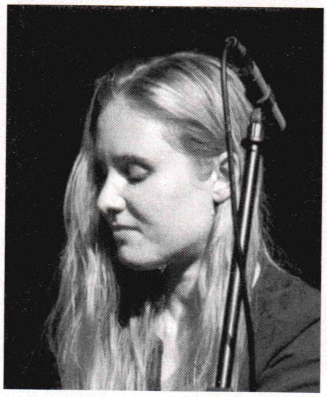


MOLLY TURNER

Described by *The Washington Post* as "a force of nature from the podium," rising star American conductor Molly Turner is an exceptional young talent who directs with fervor and imagination. She served as Conducting Fellow of the New World Symphony during the 2023/24 and 2024/25 seasons, leading the orchestra in subscription, family, education, and holiday concerts, and was also a Dudamel Fellow with the Los Angeles Philharmonic in the 2024/25 season.

In the 2025/26 season, Turner returns to Walt Disney Concert Hall in the Green Umbrella series and to Orchestre de Paris to conduct Young Person concerts. Following her successful 2025 debut with the Minnesota Orchestra, she rejoins the ensemble for multiple projects throughout 2025/26.

Turner participated in the 2025 Verbier and Lucerne festivals as a conducting fellow and has previously served as cover conductor for the New York Philharmonic and assistant conductor for the Berliner Philharmoniker, San Francisco Symphony, Utah Symphony, San Diego Symphony, and Polish National Radio Symphony. She received her artist diploma at the Colburn Conservatory of Music, studying under Esa-Pekka Salonen as a Salonen Fellow, and completed her Master's degree in orchestral conducting at The Juilliard School, where she studied with David Robertson.



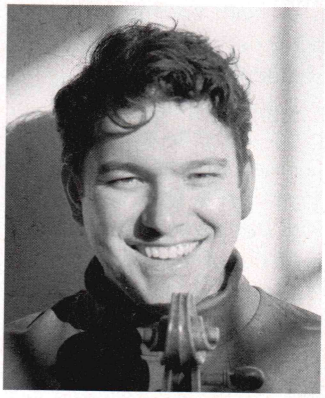
GABRIELLA SMITH

Gabriella Smith is a composer whose work invites listeners to find joy in climate action. Her music comes from a love of play, exploring new instrumental sounds, and creating musical arcs that transport audiences into sonic landscapes inspired by the natural world.

Lost Coast, a concerto for cello and orchestra premiered by Gabriel Cabezas and the LA Phil under Gustavo Dudamel, joins her organ concerto, *Breathing Forests*, written for James McVinnie and premiered by the LA Phil led by Esa-Pekka Salonen. Recent projects include *Keep Going*, a large-scale work for the Kronos Quartet, commissioned in celebration of its 50th anniversary season, and *Aquatic Ecology*, an album-length work for yMusic.

Her first full-length album, *Lost Coast*, was named one of NPR Music's 26 Favorite Albums of 2021 and a "Classical Album to Hear Right Now" by *The New York Times*.

Smith grew up in the San Francisco Bay Area playing and writing music, hiking, backpacking, and volunteering on a songbird research project.



GABRIEL CABEZAS

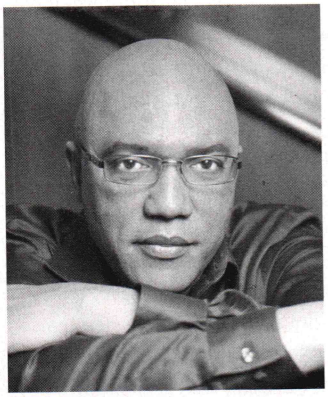
Cellist Gabriel Cabezas is a true 21st-century musician. Named one of 23 Composers and Performers to Watch in '23 by *The Washington Post*, he is a prolific and sought-after soloist and collaborator, as comfortable interpreting new works as he is with the pillar scores of the cello repertoire. Cabezas has appeared with

America's finest symphony orchestras, including those of Philadelphia, Chicago, Cleveland, and New York, and has premiered dozens of new works by some of the most brilliant composers of his time.

Cabezas premiered *Lost Coast* by Gabriella Smith with the LA Phil and Gustavo Dudamel in May 2023.

He has recorded extensively as a studio musician, appearing on releases by Phoebe Bridgers, John Legend, Rufus Wainwright, and Taylor Swift, among many others.

Cabezas studied at the Curtis Institute of Music under Carter Brey.

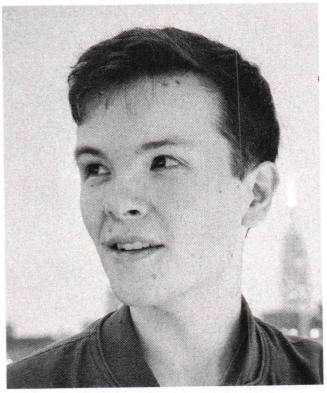


BILLY CHILDS

Billy Childs has emerged as one of the foremost American composers of his era, successfully marrying the musical products of his heritage with the Western neoclassical traditions of the 20th century in a powerful symbiosis of style, range, and dynamism.

Childs has garnered 17 Grammy nominations and six Grammy Awards, including two for Best Jazz Instrumental Album (*The Winds of Change* in 2024 and *Rebirth* in 2018) and two for Best Arrangement, Instruments and Vocals.

Born in Los Angeles, he entered USC as a composition major, graduating four years later with a Bachelor of Music in composition under the tutelage of Robert Linn. Since then Childs has received orchestral and chamber commissions from, among others, Esa-Pekka Salonen and the Los Angeles Philharmonic, the Detroit Symphony Orchestra under the baton of Leonard Slatkin, the Los Angeles Master Chorale, the Monterey Jazz Festival, the Dorian Wind Quintet, the Lincoln Center Jazz Orchestra, the American Brass Quintet, the Ying Quartet, the Lyris Quartet, Anne Akiko Meyers, Rachel Barton Pine, and Inna Faliks.



DAN "CHIMY" CHMIELINSKI

Dan "Chimy" (shim'-ee) Chmielinski is a *New York Times*-acclaimed, award-winning bassist, composer, synthesist, sound designer, and bandleader creating original projects under his brand, Chimy Music. Based in Los Angeles, he maintains a bicoastal schedule of live performances, film scoring, and production and has toured as a main member of the Chris Botti band since 2023. His film scoring credits include *The Exiles* (produced by Steven Soderbergh and Chris Columbus), which garnered a Grand Jury win at the Sundance Film Festival.

Chmielinski leads groups such as Four by Four, an octet merging jazz quartet and string quartet, and Circuit Kisser, an electronic power quartet fusing jazz harmonies with synths. With vocalist Martina DaSilva, he cofounded ChimyTina, a bass-and-vocal duo reimagining jazz standards, folk songs, and pop.

He began playing bass at age 3, using a half-size cello strung with bass guitar strings. Chmielinski received his Master's and Bachelor's degrees in jazz studies from The Juilliard School, studying under Ron Carter. As a member of the Generation Gap Jazz Orchestra, he won Best Large Jazz Ensemble Album at the 65th Grammy Awards.

CONTINUED

CHRISTIAN EUMAN

Christian Euman's unique style, creative approach to performance and improvisation, and infectious energy have garnered him international attention and appreciation. The Chicago native's musical foundation was shaped at Western Michigan University and further refined at the prestigious Thelonious Monk Institute of Jazz Performance at UCLA (now the Herbie Hancock Institute).

Euman has since performed, recorded, and toured globally with artists such as Hancock, Kurt Elling, Billy Childs, säje, Jacob Collier, Rufus Wainwright, and Larry Goldings. His recent collaboration with the Akropolis Reed Quintet and composer-pianist Pascal Le Boeuf earned the Grammy Award in 2025 for Best Instrumental Composition for Le Boeuf and his piece, "Strands." He has also contributed his distinct musical voice to the film scores and live performances of award-winning films, such as *Green Book*, *Malignant*, *Ford v Ferrari*, and *La La Land*. Now based in Los Angeles, Euman continues international performances and collaborations. His debut album, *Allemong*, was released in the summer of 2020.

MATTHEW HOWARD

An LA native, Matthew Howard is Principal Percussionist with the Los Angeles Philharmonic, the same orchestra he grew up watching. Previously, he was a Fellow with the New World Symphony under the direction of Michael Tilson Thomas.

Howard began playing a drum set at the age of 15 and played in his high school jazz band. By 18, he found himself enthralled with the world of percussion and started studying with local percussionist John Magnussen. He also studied with recording legend Emil Richards on jazz vibraphone, Judy Chilnick on timpani, and Jerry Steinholtz on hand percussion. After a year of community college, he transferred to the USC Thornton School of Music, studying with Erik Forrester, and then with Joseph Pereira and Jim Babor of the Los Angeles Philharmonic when they took over as faculty. After graduating, Howard studied with Will Hudgins of the Boston Symphony Orchestra at the New England Conservatory.

EVAN KUHLMANN

Evan Kuhlmann was appointed contrabassoon of the LA Phil by Gustavo Dudamel in 2018, shortly after completing his 12th season as Assistant Principal Bassoon and contrabassoon of the Oregon Symphony. The native Seattleite is a graduate of Interlochen Arts Academy and The Juilliard School, where he earned a Bachelor of Music degree in bassoon performance with scholastic distinction as a student of Frank Morelli, a Graduate Diploma in music composition as a student of Robert Beaser, and the Peter Mennin Prize for Outstanding Achievement and Leadership in Music.

MICHAEL GORDON

Michael Gordon is known for his monumental and immersive works. *Decasia*, for 55 retuned spatially positioned instruments, has been featured on the LA Phil's Minimalist Jukebox Festival and at the Southbank Centre. *Timber*, a tour-de-force percussion sextet played on amplified microtonal simantras has been performed on every continent. *Natural History*, a collaboration with the Steiger Butte Drum of the Klamath tribe, was premiered by the Britt Festival Orchestra and Chorus under conductor Teddy Abrams. Gordon's vocal works include *Travel Guide to Nicaragua*, the opera *What to wear*, and the film-opera *Acquanetta*. Recent recordings include *Clouded Yellow*, Gordon's complete string quartets performed by the Kronos Quartet.

Waxahatchee & MJ Lenderman

Waxahatchee & MJ Lenderman
Katie Crutchfield, lead vocals, acoustic guitar
Jake Lenderman, lead vocals, acoustic guitar
Colin Croom, pedal steel, dobro, electric guitar
Brad Cook, bass guitar

Brennan Wedl, special guest

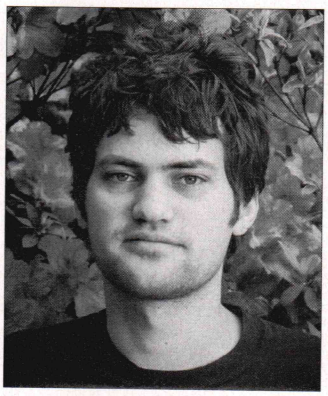
WEDNESDAY
MAY 6, 2026 8PM

Programs and artists subject to change.

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

WAXAHATCHEE

Waxahatchee is the musical project of American singer-songwriter Katie Crutchfield, who began her career in the DIY punk scene before launching Waxahatchee in 2010. Her most recent album, *Tigers Blood,* was released in March 2024 and earned Crutchfield her first Grammy nomination for Best Americana Album. The album finds her in a more settled, introspective place—melding alt-country and Americana influences with poised lyricism.

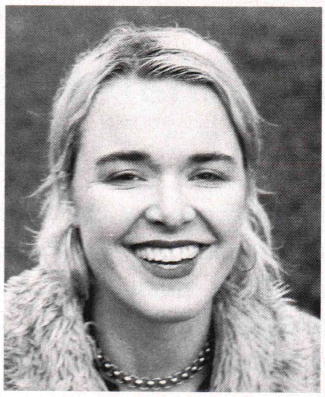


MJ LENDERMAN

No one paid too much attention when Jake Lenderman recorded *Boat Songs,* his third album released under his initials, MJ Lenderman. Before he cut it, after all, he was a 20-year-old guitarist working at an ice cream shop in his mountain hometown of Asheville, NC, getting away for self-booked tours of his own songs or with the band he'd recently joined, Wednesday, whenever possible.

But as the pandemic took hold just as he turned 21, Lenderman—then making more money through state unemployment than he ever had serving scoops—enjoyed the sudden luxury of free time. Every day, he would read, paint, and write; every night, he and his roommates, bandmates, and best friends would drink and jam in their catawampus rental home, singing whatever came to mind over their collective racket. Some of those lines stuck around the next morning, slowly becoming 2021's self-made *Ghost of Your Guitar Solo* and then 2022's *Boat Songs*, recorded in a proper studio for a grand. With its barbed little jokes, canny sports references, and gloriously ragged guitar solos, *Boat Songs* became one of that year's biggest breakthroughs, a ramshackle set of charms and chuckles. Much the same happened for Wednesday. Suddenly, people were paying *a lot* of attention to what Jake Lenderman might make next.

The answer is *Manning Fireworks*, recorded at Asheville's Drop of Sun during multiple four-day stints whenever Lenderman had a break from the road.



BRENNAN WEDL

Brennan Wedl documents those dizzying years spent in the world of "twenty-something." Her radically unvarnished accounts detail an expansive universe that interweaves the everyday with scenes that might include Catholic church camps, various awakenings, one-night stands, or collapsed "forever" relationships. The result? An eminently relatable catalog of moments when profound realizations arrive unexpectedly.

While she has been steadily releasing poignant dispatches as a solo artist since 2012, in 2024 she took a striking step forward with a new series of singles. These recordings capture Wedl at her most unbounded and creatively impulsive; delivering sweetly lilting country one minute and crashing rock the next, ringing out with jangling brightness at times and introspective in hushed acoustic guitar-picking elsewhere.

With a pivotal self-titled debut album due next year, Brennan Wedl proves that she remains viscerally attached to her emotional core and an acutely gifted narrator of life's highs and lows.

Rachmaninoff's Second Symphony

Los Angeles Philharmonic
Lorenzo Viotti, conductor
Lisa Batiashvili, violin

SZYMANOWSKI Concerto No. 1 for Violin and Orchestra, Op. 35 (c. 27 minutes)
- Vivace assai
- Tempo comodo—Andantino
- Vivace scherzando
- Poco meno—Allegretto
- Vivace (Tempo I)

Lisa Batiashvili

INTERMISSION — EXCEPT FRIDAY

RACHMANINOFF Symphony No. 2 in E minor, Op. 27 (c. 60 minutes)
- Largo—Allegro moderato
- Allegro molto
- Adagio
- Allegro vivace

FRIDAY
MAY 8, 2026 8PM

SATURDAY
MAY 9 8PM

SUNDAY
MAY 10 2PM

These performances are generously supported in part by the **Kohl Virtuoso Violin Fund.**

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

Programs and artists subject to change.

AT A GLANCE

If language were sufficient to describe and define music—let alone capture its emotionality—we probably wouldn't need much music. Both Rachmaninoff's Second Symphony and Szymanowski's First Violin Concerto have been described as lush and colorful in scoring and sound, though both employed what was a fairly conventional large orchestra for their time. Both are highly expressive: Passionate, rhapsodic, and ecstatic are frequently used adjectives.

Yet how differently those common words translate in the experience of these two masterpieces. The Rachmaninoff symphony is a long, expanding interrogation of the four movements of traditional symphonic form on a Mahlerian scale. The Szymanowski concerto is compact, condensing standard concerto form into a sectional but organically developed single movement. Rachmaninoff's big tunes—the Adagio third movement provided themes for several pop and jazz hits—manipulate tonal Romantic expectations; Szymanowski's melodies float free from them.

Dark as much of the symphony is—the opening movement particularly—it ultimately seeks the light and dynamic apotheosis. The concerto is sensual, nocturnal music, happy to live rapturously in shadows and fantasy.

—John Henken

CONCERTO NO. 1 FOR VIOLIN AND ORCHESTRA, OP. 35

Karol Szymanowski
(1882–1937)

Composed: 1916

Orchestration: 2 flutes (2nd=piccolo), 2 oboes (2nd=English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, snare drum, tambourine, triangle), harp, piano, strings, and solo violin

First LA Phil performance: April 7, 1932, Artur Rodziński conducting, with Paul Kochanski, soloist

From March 1881 to October 1882, three musical giants in Eastern Europe were born: Béla Bartók in Hungary, Igor Stravinsky in Russia, and, in Poland, Karol Szymanowski, who, though less renowned, deserves to be mentioned in the same breath. Trained in the waning days of a Romantic musical nationalism, all three went on to redefine this nationalism, moving from an essentially nostalgic use of folk materials to an exploration of their potential as an expressive vocabulary at once ancient and avant-garde. Together with writers and visual artists, Szymanowski formed part of the Young Poland movement, which, not surprisingly, offended the more conservative establishment; as a 1907 commentary in *The Warsaw Courier* reported, the Young Poland composers were "possessed by some evil spirit that deprived their work and stripped it of personal and national characteristics."

Szymanowski's attitude toward "national characteristics" was more nuanced. "Let our music be national in its Polish characteristics but not falter in striving to attain universality. Let it be national, but not provincial," he said. His own lack of provincialism is not surprising; born into a wealthy family, he traveled all over Europe and North Africa. Like many artists, he found aesthetic resonance in pre-World War I Paris, reflecting after a 1914 stint: "I shall never cease in the conviction [that] a true and deep understanding of French music, of its content, its form, and its further evolution, is one of the conditions for the development of our Polish music."

Notwithstanding Szymanowski's cosmopolitan outlook, his First Violin Concerto reveals homegrown roots. It was conceived as a vehicle for Polish violinist Paul Kochanski (though exigencies of the Bolshevik Revolution and World War I caused a change in date, venue, and soloist for the premiere) and found inspiration in a poem by a member of the Young Poland writers' group, Tadeusz Miciński (1873–1918):

All the birds pay
tribute to me

for today I wed
a goddess.

And now we stand by the
lake in crimson blossom

in flowing tears of joy,
with rapture and fear,

burning in amorous
conflagration.

The intense, imagistic lines set the stage for an intense and eclectic musical style unconfined by conventional formal procedures: "There is much that is new," the composer said, "but also something of a return to the old."

The concerto's five movements are played without a pause, but there is a kind of architectural symmetry created by the alternation of three vivace movements with more relaxed ones. The opening Vivace assai establishes the central elements, an exotic landscape within which the violin plays. Harp, woodwinds, and percussion animate this landscape; the violin emerges with a slow, ethereal melody with a melodic contour based on Eastern scales. "The sound is so magical that people here were completely transfixed," Szymanowski wrote to Kochanski after the premiere, adding: "and just imagine, Pawelczek, the violin comes out on top the whole time!" This is true both figuratively and literally, as the high register of the instrument shimmers above the ensemble throughout. After a dramatic orchestral buildup, we move seamlessly into the Andantino, which features lustrous cascading lines for both soloist and orchestra.

The central Vivace scherzando contains just over a minute of perpetual motion surrounding a sweeping violin section, after which the Allegretto changes the atmosphere back to a more introspective one. This time the sinuous lines have acquired a bluesy feel. The last movement features rhapsodic solo passages that build to a spectacularly romantic climax before returning to a contemplative nocturnal world and an ending that is suggestive and a bit mysterious. Like everything else in the piece, it is highly original and leaves us certain that, whether or not we understand it completely, the work is a masterpiece. **—Susan Key**

CONTINUED

SYMPHONY NO. 2 IN E MINOR, OP. 27

Sergei Rachmaninoff (1873–1943)

Composed: 1906–07

Orchestration: 3 flutes (3rd=piccolo), 3 oboes (3rd=English horn), 3 clarinets (3rd=bass clarinet), 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, and snare drum), and strings

First LA Phil performance: January 25, 1924, Walter Henry Rothwell conducting

Rachmaninoff composed his Second Symphony from 1906 to 1907, a decade after the First Symphony, whose failure with critics and the public resulted in one of the most storied nervous breakdowns in musical history. But Rachmaninoff was creatively active again within a couple of years and in 1901 achieved what would remain his greatest popular success—the C-minor Piano Concerto, Op. 18.

The acclaim that came in the wake of the concerto was so great that by 1905 Rachmaninoff was in constant demand as a performer of his own works throughout Europe and had achieved celebrity status at home and abroad. The tall, gaunt Rachmaninoff was recognized and often mobbed by fans on the streets of Moscow and St. Petersburg. Even for as sociable a man as he was at the time, it all became too much. He found it impossible to compose. Early in 1906 he, his wife, and their young daughter moved to quiet, dignified Dresden, a city Rachmaninoff had loved since his first visit there in 1891. The Saxon capital appealed not only for its own sedate charms but also for its proximity to Leipzig and the famed Gewandhaus Orchestra, whose conductor, Arthur Nikisch, Rachmaninoff admired above all others.

Rachmaninoff began composing the moment he arrived in Dresden, producing in rapid (for him) succession his First Piano Sonata; the songs of Opus 26; the finest of his symphonic poems, *The Isle of the Dead*; and his orchestral masterpiece, the Second Symphony.

He drafted the symphony in less than three months, the orchestration took two more, and the whole was completed in fall 1907. The composer conducted the first performance in St. Petersburg the following January. It was a smashing success.

Sketches for the opening pages of the E-minor Symphony—including the dark, seven-note motto from which the first movement and the whole symphony grows—were lifted virtually intact from a fragment of a student work that was quickly abandoned. That opening is announced by the cellos and basses. It is followed by some portentous woodwind phrases and a luscious descending violin figure that winds down to a mournful English horn solo recalling the motto.

The faster main theme, still based on that seven-note motto, is a long-lined, gorgeous affair in which the composer achieves the ultimate soulful Russian melancholy that has become synonymous with quintessential "love music." The composer reveals his bursting heart uninhibitedly. But this is Rachmaninoff, and he goes the first movement one better with the voluptuous third movement. Not, however, before a respite in the form of a festive scherzo (Allegro molto) is brazenly announced by four unison horns, their tune taken up and reshaped by the violins.

There are contrasting, slower episodes before the second movement ends. The music fades away to prepare us for that improbably gorgeous Adagio, with its two killer melodies—one for the violins, the other for solo clarinet—which become contrapuntally interwoven.

The finale is a rowdy affair whose opening and main theme recall a Neapolitan tarantella. It is followed by a brief, rather grotesque march, yet another delicious slow tune (violins and violas in unison octaves), and an unexpected recapitulation of one of the slow movement's heartbreakers before the tarantella rhythm returns and ushers in the jolly, raucous conclusion. **—Herbert Glass**

LORENZO VIOTTI

Lorenzo Viotti, born in 1990 in Switzerland, is one of today's most captivating young musicians. He is currently Principal Guest Conductor of the Netherlands Philharmonic Orchestra, after serving as Musical Director of the Dutch National Opera for four seasons. His time in Amsterdam (2021–25) was marked by highly praised new productions, such as Britten's *Peter Grimes* and a three-part Puccini cycle in collaboration with the acclaimed director Barrie Kosky.

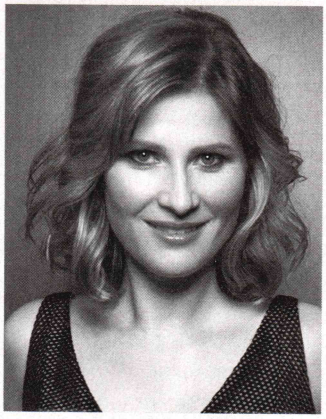
Widely admired for his charismatic presence, emotional depth, and remarkable versatility across both symphonic and operatic repertoire, Viotti appears on major podiums in the 2025/26 season, pursuing his fruitful collaboration with the Wiener Philharmoniker, Wiener Symphoniker, Orchestra dell'Accademia Nazionale di Santa Cecilia, and the Orchestra Filarmonica della Scala, as well as making his highly anticipated debut with the Los Angeles Philharmonic.

In the 2026/27 season, Viotti will become Music Director of the Tokyo Symphony Orchestra, 12 years after his sensational debut in 2014. Furthermore, the Zurich Opera House, where he has been a recurring conductor, designated him as the next General Music Director from 2028, succeeding Gianandrea Noseda.

Viotti has enthralled audiences in Zurich with his *Die Csárdásfürstin* (2020), *Werther* (2018), *Die tote Stadt*, and *Die Fledermaus* (2025). Continuously deepening his knowledge of operatic repertoire, he has conducted in major houses across Europe and beyond, such as the Dutch National Opera, where he made his debut in 2019 with *Cavalleria rusticana*; La Scala in Milan (*Simon Boccanegra*); New National Theatre, Tokyo (*Tosca*); Opéra de Paris (*Faust*); Staatsoper Stuttgart (*Rigoletto*); and Wiener Staatsoper (*Von der Liebe Tod*). As a highly esteemed symphonic guest conductor, Viotti has also worked with numerous distinguished orchestras, including the Berliner Philharmoniker, Royal Concertgebouw Orchestra, Gewandhausorchester Leipzig, The Cleveland Orchestra, and Münchner Philharmoniker.

Raised in a Franco-Italian musical family, Viotti studied piano, singing, and percussion in Lyon before studying conducting with Georg Mark in Vienna and Nicolás Pasquet in Weimar. While in Vienna, Viotti continued to perform as a percussionist in renowned ensembles and orchestras, including the Wiener Philharmoniker. After winning a series of conducting competitions, including receiving the 2015 Salzburg Festival Young Conductors Award, he emerged on the international scene at the age of just 25. Since then, Viotti has gained rapid global recognition in both orchestral and operatic music worlds. In 2017, he was named Newcomer of the Year by the International Opera Awards and in 2018 held his first fixed position as Music Director of the Gulbenkian Orchestra in Lisbon.

CONTINUED



LISA BATIASHVILI

Lisa Batiashvili is a Georgian-born German violinist, widely admired for her virtuosity, musical depth, and artistic integrity. An award-winning artist, she has built enduring relationships with many of the world's leading orchestras, conductors, and musicians, earning the respect of audiences and colleagues alike.

In 2021, she founded the Lisa Batiashvili Foundation, fulfilling a lifelong commitment to supporting exceptionally talented young Georgian musicians and helping them thrive in international musical careers. Advocacy and cultural responsibility are central to her artistic life.

Batiashvili's 2025/26 season began with a tour alongside the Munich Philharmonic under Lahav Shani, followed by continued collaborations with Yannick Nézet-Séguin in Montreal and Philadelphia. In early 2026, she toured with the Oslo Philharmonic Orchestra conducted by Klaus Mäkelä. Additional engagements include projects with the Filarmonica della Scala, Kammerakademie Potsdam, City of Birmingham Symphony Orchestra, BBC Symphony Orchestra, Swedish Radio Symphony Orchestra, Philharmonia Orchestra, Los Angeles Philharmonic, and her passion project *City Lights* with the Lucerne Symphony Orchestra.

An active chamber musician, she tours extensively with Jean-Yves Thibaudet and Gautier Capuçon as a bespoke piano trio. She also performs with Georgian composer-pianist Giorgi Gigashvili, supported by her foundation.

Batiashvili records exclusively for Deutsche Grammophon. Her recent releases include *Secret Love Letters* (2022) with Yannick Nézet-Séguin and The Philadelphia Orchestra and earlier acclaimed albums such as *City Lights* and *Visions of Prokofiev*. Her discography has earned major honors, including an Opus Klassik Award, and international critical acclaim.

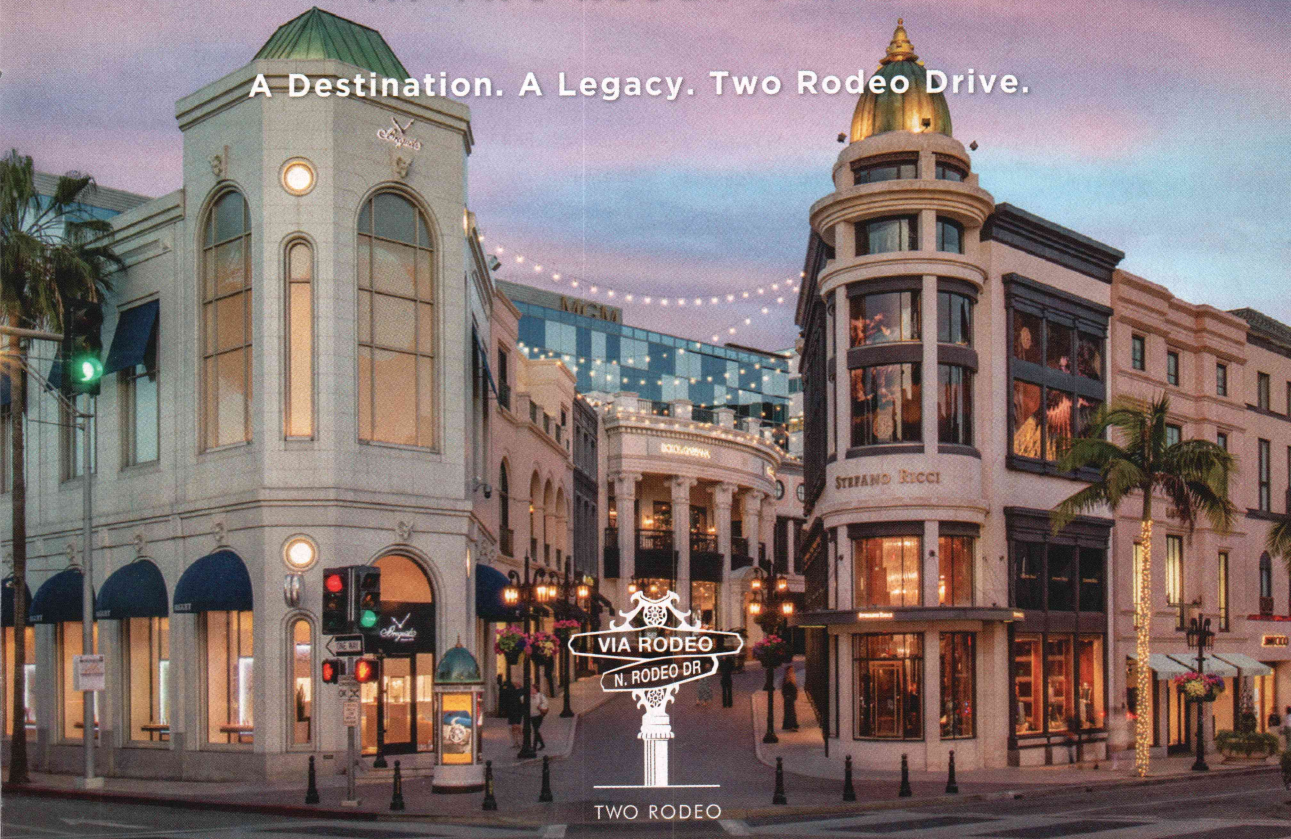
Lisa Batiashvili lives in Berlin and performs on a 1739 Joseph Guarneri "del Gesù," generously loaned by a private collector.

For more information on the Lisa Batiashvili Foundation, please visit **lisabatiashvili-foundation.org**.

THE GATEWAY TO LUXURY SHOPPING

AT TWO RODEO DRIVE

A Destination. A Legacy. Two Rodeo Drive.



ABEL RICHARD • AUDEMARS PIGUET • BREGUET • BREITLING • BRUNELLO CUCINELLI • BUCCELLATI

CH CAROLINA HERRERA • DOLCE & GABBANA • ETRO • GOLDEN GOOSE • HALCYON • HENRY JACQUES

JIMMY CHOO • KITH • KITH TREATS • LA MAISON VALMONT • LANVIN • MB&F LAB • MICHAEL KORS COLLECTION

PERSOL EYEWEAR • PETER MARCO • PORSCHE DESIGN • RICHARD MILLE • STEFANO RICCI

SUSHI YAMAMOTO • TIFFANY & CO. • 208 RODEO RESTAURANT • VILEBREQUIN • VERSACE

WESTIME • WESTIME CERTIFIED PRE-OWNED WATCHES • WINN SLAVIN FINE ART

2RODEO.COM #ONTWORODEO

TWO RODEO DRIVE IS LOCATED AT THE CORNER OF RODEO DRIVE AND WILSHIRE BOULEVARD.

TWO HOUR FREE PARKING, MONDAY-SATURDAY 9AM-6PM & SUNDAY 10AM-5PM
PARKING IS LOCATED AT: 9480 DAYTON WAY BEVERLY HILLS, 90210

MANAGED BY:
CBRE 310.247.7040 (CA DRE #409987)

LEASING:
CUSHMAN & WAKEFIELD
KAZUKO MORGAN 415.773.3546 (CA DRE #01070005)
CARINE MAMANN 310.595.2235 (CA DRE #01734150)

The stylized "R" and the iconic via rodeo/n. Rodeo drive street sign are registered trademarks of two rodeo drive.

Kim Noltemy
PRESIDENT & CEO
David C. Bohnett Presidential Chair

Paula Michea
EXECUTIVE ASSISTANT TO THE CEO

FINANCE AND INFORMATION TECHNOLOGY

Glenn Briffa
CHIEF FINANCIAL OFFICER

Finance

Jyoti Aaron
CONTROLLER

Adriana Aguilar
PAYROLL ADMINISTRATOR

Steven Cao
ACCOUNTING MANAGER

Katherine Franklin
VENUE OPERATIONS ACCOUNTANT

Lisa Hernandez
ACCOUNTS PAYABLE MANAGER

LaTonya Lindsey
ACCOUNTS PAYABLE COORDINATOR

Debbie Marcelo
FINANCIAL PLANNING MANAGER

Luz Myrick
PAYROLL MANAGER

Kristine Nichols
PAYROLL COORDINATOR

Yuri Park
SENIOR FINANCIAL ANALYST

Nina Phay
PAYROLL ADMINISTRATOR

Lisa Renteria
ACCOUNTS PAYABLE SPECIALIST

Sierra Shultz
STAFF ACCOUNTANT

Robert Siegel
SENIOR ACCOUNTANT

Information Technology

Michael Chang
DATABASE ADMINISTRATOR

Kevin Higa
CLOUD INFRASTRUCTURE ENGINEER

Dean Hughes
SYSTEM SUPPORT III

Charles Koo
INFRASTRUCTURE MANAGER

Jeff Matchan
DIRECTOR, INFORMATION TECHNOLOGY

Sergio Menendez
SYSTEM SUPPORT I

Edward Mesina
INFRASTRUCTURE ENGINEER, INFORMATION TECHNOLOGY

Angela Morrell
TESSITURA SUPPORT

Marius Olteanu
IT SUPPORT ENG I, INFORMATION TECHNOLOGY

Sean Pinto
DATABASE APPLICATIONS MANAGER

Miguel Ponce
SYSTEM SUPPORT I

Chris Prince
TESSITURA SUPPORT

Meredith Reese
SENIOR MANAGER, INFORMATION TECHNOLOGY

LEGAL

Mona Patel
GENERAL COUNSEL

Stephanie Bates
CONTRACTS & RISK MANAGEMENT ADMINISTRATOR

Aly Zacharias
DIRECTOR, LEGAL

MARKETING, COMMUNICATIONS, AND SALES

Nora Brady
CHIEF MARKETING AND COMMUNICATIONS OFFICER

Lushia Anson
MARKETING AND COMMUNICATIONS OPERATIONS MANAGER

Brand

Scott Arenstein
SENIOR DIRECTOR, BRAND

Caila Gale
SENIOR DIGITAL PRODUCER

Tara Gardner
SENIOR MANAGER, DIGITAL MARKETING

Karin Haule
GRAPHIC DESIGNER

Alexis Kaneshiro
ART DIRECTOR

Natalie Suarez
SENIOR CREATIVE DIRECTOR

Kahler Suzuki
SENIOR VIDEO PRODUCER

Noah Tingen
VIDEO PRODUCER

Lauren Winn
SENIOR PROJECT MANAGER, CREATIVE SERVICES

Communications

Amanda Angel
DIRECTOR, EDITORIAL

Tess Carges
EDITORIAL SPECIALIST

Lev Mamuya
PUBLICIST

Leah Price
DIRECTOR, PUBLIC RELATIONS

Anna Ress
SENIOR DIRECTOR, COMMUNICATIONS

Sadie Sartini Garner
CREATIVE COPYWRITER

Piper Starnes
CREATIVE COPYWRITER

Marketing and Partnerships

Micaela Accardi-Krown
SOCIAL MEDIA MANAGER

Mary Allen
SENIOR MANAGER, SOCIAL MEDIA

Lisa Burlingham
SENIOR DIRECTOR, MARKETING & PARTNERSHIPS

Charles Carroll
MANAGER, DIRECT MARKETING

Kevine Ecliserio-Velez
MANAGER, PROMOTIONS AND PARTNERSHIPS

Jennifer Hoffner
ASSOCIATE DIRECTOR, ADVERTISING

Jediah McCourt
MANAGER, CORPORATE PARTNERSHIPS

Amy Meros
PROMOTIONS AND PARTNERSHIPS COORDINATOR

Erin Puckett
MARKETING MANAGER

Andrew Radden
DIRECTOR, CORPORATE PARTNERSHIPS

Rochell Rotenberg
SENIOR MANAGER, CORPORATE PARTNERSHIPS

Sales and Customer Experience

Joe Carter
VICE PRESIDENT, SALES AND CUSTOMER EXPERIENCE

Janice Bartczak
DIRECTOR, RETAIL SERVICES

Elias Feghali
ASSOCIATE DIRECTOR, AUDIENCE STRATEGIES AND ANALYTICS

Justin Foo
DIRECTOR, SALES AND CUSTOMER ENGAGEMENT

Jordan Kauffman
MANAGER, AUDIENCE GROWTH AND ENGAGEMENT

Yuko Makuuchi
SENIOR OPERATIONS MANAGER, RETAIL SERVICES

Jonathan Thomas
MARKETING DATABASE SPECIALIST

Audience Services

Denise Alfred
REPRESENTATIVE

Brendan Broms
SUPERVISOR

Diego De La Torre
SUPERVISOR

Jacquie Ferger
REPRESENTATIVE

Linda Holloway
PATRON SERVICES MANAGER

Jennifer Hugus
PATRON SERVICES REPRESENTATIVE

Bernie Keating
REPRESENTATIVE

Melissa Magana
REPRESENTATIVE

Bill Minor
REPRESENTATIVE

Rosa Ochoa
AUDIENCE SERVICES MANAGER

Karen O'Sullivan
REPRESENTATIVE

Richard Ponce
SUPERVISOR

Diana Salazar
PATRON SERVICES REPRESENTATIVE

Noé Sandoval
REPRESENTATIVE

Christopher Selland
PATRON SERVICES REPRESENTATIVE

Eden Vancil-Palomino
REPRESENTATIVE

Rachael Zambias
AUDIENCE SERVICES SUPERVISOR

Walt Disney Concert Hall Box Office

Alejandra Depaz
TICKET SELLER

Christy Galasso
1ST ASSISTANT TREASURER

Adam Galvez
TICKET SELLER

Veronika Garcia
1ST ASSISTANT TREASURER

Amy Lackow
2ND ASSISTANT TREASURER

Elia Luna
2ND ASSISTANT TREASURER

Page Messerly
TREASURER

Ariana Morales
1ST ASSISTANT TREASURER

Carolina Orellana
2ND ASSISTANT TREASURER

Cathy Ramos
TICKET SELLER

Elias Santos
2ND ASSISTANT TREASURER

John Tadena
TICKET SELLER

Carlie Tomasulo
2ND ASSISTANT TREASURER

ORCHESTRA, OPERATIONS, AND PRODUCTION

Daniel Song
CHIEF OPERATING OFFICER

Laura Connelly
VICE PRESIDENT, CAPITAL PROJECTS

Orchestra Management

Lila Atchison
MANAGER, ORCHESTRA PERSONNEL

Shana Bey
DIRECTOR, ORCHESTRA MANAGEMENT

Maren Slaughter
MANAGER, ORCHESTRA PERSONNEL

Production

Michael Vitale
VICE PRESIDENT, PRODUCTION AND PRODUCING DIRECTOR

Erin Eggers
PRODUCTION MANAGER

Tina Kane
SCHEDULING MANAGER

Taylor Lockwood
PRODUCTION MANAGER

Kimberly Mitchell
ASSOCIATE DIRECTOR, PRODUCTION

Cameron Pieratt
ASSOCIATE TECHNICAL DIRECTOR

Christopher Slaughter
ASSOCIATE DIRECTOR, PRODUCTION

Jon Thompson
PRODUCTION MANAGER

Bill Williams
PRODUCTION ADMINISTRATOR

PEOPLE AND CULTURE

Emanuel Maxwell
CHIEF PEOPLE OFFICER

Bessy Arizmendi
BENEFITS AND OPERATIONS MANAGER

Amber Blanco
SR. PEOPLE AND CULTURE BUSINESS PARTNER

Katie Kromelow
OFFICE MANAGER/RECEPTIONIST

Monica Ly
PEOPLE AND CULTURE BUSINESS PARTNER

Andrew Moreno
ASSISTANT, OFFICE SERVICES

Bryan Namba
SR. PEOPLE AND CULTURE BUSINESS PARTNER

PHILANTHROPY

Mitch Bassion
CHIEF PHILANTHROPY OFFICER

Sara Kim
VICE PRESIDENT, PHILANTHROPY

Annalise Aguirre
PHILANTHROPIC ENGAGEMENT OFFICER

Robert Albini
DIRECTOR, PHILANTHROPIC ENGAGEMENT

Joshua Alvarenga
ASSOCIATE DIRECTOR, PHILANTHROPIC ENGAGEMENT

Jennifer Berger
BOARD LIAISON

Taylor Burrows
MANAGER, GIFT PLANNING

Scott Busiel
DIRECTOR, STEWARDSHIP

Abigail Butts
SENIOR GIFT PLANNING OFFICER

Michelle Carrasquillo
DATABASE MANAGER, PHILANTHROPY OPERATIONS

Julia Cole
DIRECTOR, INSTITUTIONAL GIVING

Joel Fernandez
SENIOR RESEARCH ANALYST

Elan Fields
ASSISTANT MANAGER, PHILANTHROPY OPERATIONS

Fabian Fuertes
GIFT PLANNING OFFICER

Luke Gay
SENIOR DIRECTOR, PHILANTHROPY

Genevieve Goetz
DIRECTOR, GIFT PLANNING

Angelina Grego
MANAGER, AFFILIATES & VOLUNTEER ENGAGEMENT

Gerry Heise
SENIOR PHILANTHROPIC ENGAGEMENT OFFICER

Julian Kehs
MANAGER, INSTITUTIONAL GIVING

Emily Lair
SENIOR PHILANTHROPIC ENGAGEMENT OFFICER

Shannon Larner
DIRECTOR, ANNUAL GIVING

Christina Magaña
MANAGER, DONOR RELATIONS

Chandler Martin
MANAGER, ANNUAL GIVING

Allison Mitchell
DIRECTOR, BOARD PHILANTHROPY

Gisela Morales
SENIOR PHILANTHROPIC ENGAGEMENT OFFICER

Michelle Mountain
DIRECTOR, SPECIAL EVENTS

Ryan Murphy
ASSISTANT MANAGER, SPECIAL EVENTS

Andrea Perez-Rulfo
ASSOCIATE DIRECTOR, ANNUAL GIVING

Claire Pomeroy
DONOR RELATIONS ASSOCIATE

Sofia Rosenberg
SPECIAL EVENTS COORDINATOR

Carina Sanchez
ASSOCIATE DIRECTOR, RESEARCH

Marie Santana
ASSISTANT MANAGER, SPECIAL EVENTS

Dustin Seo
PHILANTHROPIC ENGAGEMENT OFFICER

Rochelle Siegrist
SENIOR COORDINATOR, ANNUAL GIVING

Peter Szumlas
ASSOCIATE DIRECTOR, PHILANTHROPY OPERATIONS

Tyler Teich
SENIOR GIFT AND DATA SPECIALIST

Derek Traub
MANAGER, PHILANTHROPY COMMUNICATIONS

Hanh Walker
SENIOR MANAGER, ANNUAL GIVING

Morgan Walton
ASSOCIATE DIRECTOR, AFFILIATES & VOLUNTEER ENGAGEMENT

PROGRAMMING, HOLLYWOOD BOWL, AND THE FORD

Meghan Umber
PRESIDENT, HOLLYWOOD BOWL AND CHIEF PROGRAMMING OFFICER

Johanna Rees
VICE PRESIDENT, PROGRAMMING AND CREATIVE PARTNERSHIPS

Kelvin Vu
VICE PRESIDENT, VENUE OPERATIONS

Linda Diaz
PROGRAMMING AND VENUE OPERATIONS EXECUTIVE ASSISTANT

Programming

Alan J. Benson
SENIOR DIRECTOR, PROGRAMMING

Kristen Flock-Ritchie
ARTISTIC ADMINISTRATOR

Brian Grohl
ASSOCIATE DIRECTOR, PROGRAMMING

Ljiljana Grubisic
ARCHIVES AND MUSEUM DIRECTOR

Eun Lee
PROGRAMMING MANAGER, ORCHESTRAL

Casey Lewis
SETTLEMENT AND VISA SPECIALIST

Rafael Marino
SENIOR PROGRAM MANAGER

Mark McNeill
CREATIVE PRODUCER

Ray Melencio
PROGRAM MANAGER

Julia Ward
SENIOR DIRECTOR, PROGRAMMING

Stephanie Yoon
MANAGER, ARTIST SERVICES

Rebeca Zepeda
ASSISTANT TO THE MUSIC AND ARTISTIC DIRECTOR

The Ford

Chelo Montoya
DIRECTOR OF THE FORD

Gaby Hernandez
COORDINATOR, THE FORD

Gina Leoni
ASSOCIATE DIRECTOR OF OPERATIONS & LOGISTICS

Hollywood Bowl

Steve Arredondo
TRANSIT/TRAFFIC MANAGER

Dreima Flores
OPERATIONS ADMINISTRATOR

Sienna Garcia
PARKING AND TRAFFIC ASSISTANT

Emilia House
EVENT MANAGER

Norm Kinard
PARKING MANAGER

Mark Ladd
DIRECTOR, OPERATIONS/ HOLLYWOOD BOWL

Megan Ly-Lim
EVENT MANAGER

Tom Waldron
ASSOCIATE DIRECTOR, OPERATIONS

Media Initiatives

Jessica Farber
ASSOCIATE DIRECTOR, MEDIA INITIATIVES

Raymond Horwitz
PROJECT MANAGER, MEDIA INITIATIVES

STRATEGIC INITIATIVES AND ENGAGEMENT

Summer Bjork
CHIEF STRATEGY OFFICER

Kevin Ma
ASSOCIATE DIRECTOR, STRATEGIC INITIATIVES

Community and Government Engagement

Cynthia Fuentes
VICE PRESIDENT, COMMUNITY AND GOVERNMENT ENGAGEMENT

Jackelinne Rodriguez
ASSISTANT MANAGER, COMMUNITY AND GOVERNMENT ENGAGEMENT

Learning

Camille Delaney-McNeil
VICE PRESIDENT, LEARNING

Jermaine Banks
ASSOCIATE OPERATIONS DIRECTOR, YOLA

Lorenzo Johnson
DIRECTOR OF PROGRAMS AND INSTRUCTIONAL PARTNERSHIPS

Mariam Kaddoura
MANAGER, LEARNING

Sarah Little
SENIOR DIRECTOR, LEARNING AND OPERATIONS

Diana Melgar
PROGRAM OUTCOME MANAGER, YOLA

Karla Melgar
PROGRAM MANAGER, YOLA AT TORRES

Michael Salas
SENIOR ARTISTIC MANAGER, YOLA

Gaudy Sanchez
YOLA ARTISTIC DIRECTOR

LaPorsha Smith
PROGRAM MANAGER, YOLA AT INGLEWOOD

Julie West
FACILITIES MANAGER, BECKMEN YOLA CENTER

Miles Williams
SENIOR PROGRAM COORDINATOR, YOLA AT INGLEWOOD

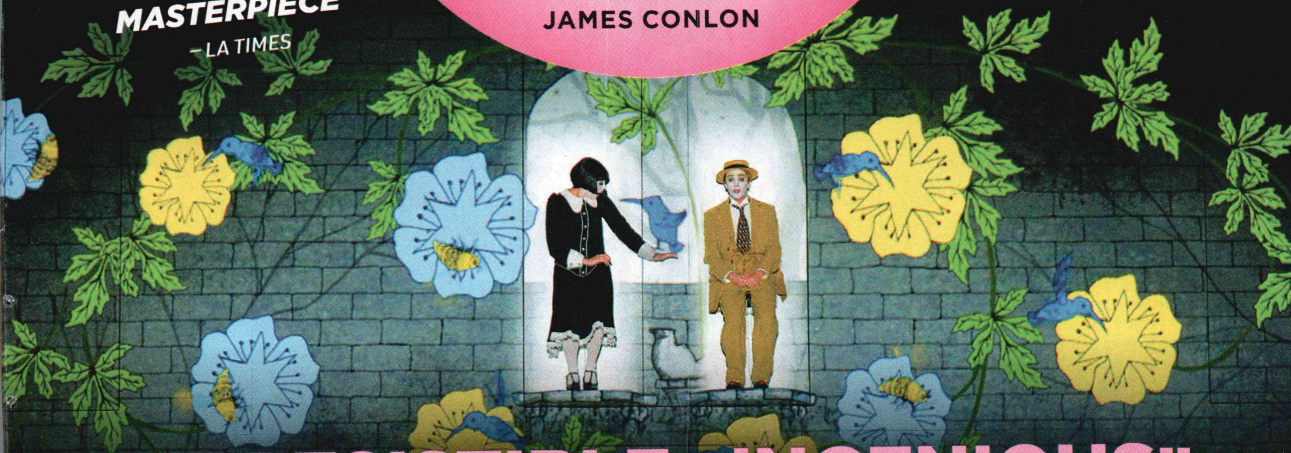
The Philharmonic Box Office and Audience Services Center are staffed by members of IATSE Local 857, Treasurers and Ticket Sellers.

"BRILLIANT... CHEEKY, SUBVERSIVE, DAZZLING, ADORABLE... A RAGING MASTERPIECE"
– LA TIMES

Mozart's the MAGIC FLUTE

CONDUCTED BY
JAMES CONLON

"A FANTASTICAL VAUDEVILLIAN ATMOSPHERE... THE DARNDEST THING YOU EVER SAW"
– OC REGISTER



"IRRESISTIBLE... INGENIOUS"

– THE NEW YORK TIMES

40 YEARS OF LAOPERA

CHRISTOPHER KOELSCH
SEBASTIAN PAUL AND MARYBELLE MUSCO PRESIDENT AND CHIEF EXECUTIVE OFFICER

JAMES CONLON
RICHARD SEAVER MUSIC DIRECTOR

MAY 30 THROUGH JUNE 21

LAOPERA.ORG
213.972.8001

WATCH TRAILER

HOLLYWOOD BOWL 2026

Forever Summer

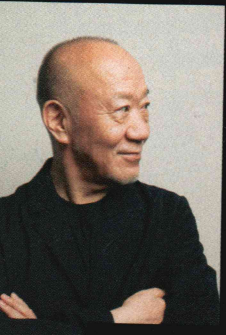
TICKETS ON SALE MAY 5

GUSTAVO DUDAMEL

FOO FIGHTERS

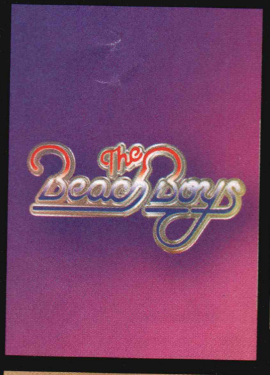
PATTI LaBELLE

WYCLEF JEAN



JOE HISAISHI

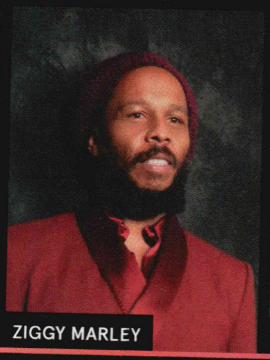
ST. VINCENT



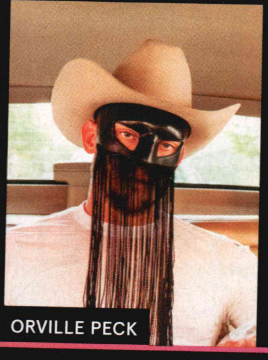
ONEREPUBLIC

CHANCE THE RAPPER

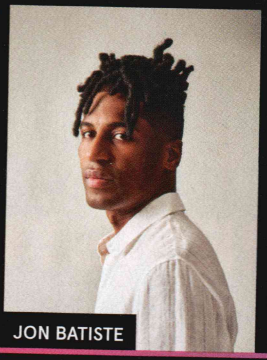
BOMSORI



ZIGGY MARLEY



ORVILLE PECK



JON BATISTE

LUCY DACUS

hollywoodbowl.com | 323 850 2000

Groups (10+) 323 850 2050 |

Parking, shuttle, and venue policies at hollywoodbowl.com/gettinghere
Programs, artists, dates, prices, and availability subject to change.
Ticket limits may apply. All sales are final.

COUNTY OF LOS ANGELES DEPARTMENT OF
Parks & Recreation

The Hollywood Bowl is a public park owned by the County of Los Angeles Department of Parks and Recreation.

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

CORPORATE PARTNERS

The Los Angeles Philharmonic Association is honored to recognize our corporate partners, whose generosity supports the LA Phil's mission of bringing music in its varied forms to audiences at Walt Disney Concert Hall, the Hollywood Bowl, and The Ford. To learn more about becoming a partner, email **corporatepartnerships@laphil.org.**

AMERICAN EXPRESS

Anheuser-Busch

BROOKS

KAISER PERMANENTE®

Official partner in health & harmony

Metro

PEPSI

TOYOTA

US bank

VIKING

WHITE CLAW

ANNUAL GIVING

From the concerts that take place onstage at Walt Disney Concert Hall, the Hollywood Bowl, and The Ford to the learning programs that fill our community with music, it is the consistent support of Annual Donors that sustains and propels our work. We hope you, too, will consider making a gift today. Your contribution will enable the LA Phil to build on a long history of artistic excellence and civic engagement. Through your patronage, you become a part of the music—sharing in its power to uplift, unite, and transform the lives of its listeners. Your participation, at any level, is critical to our success.

FRIENDS OF THE LA PHIL

Friends and Patrons of the LA Phil share a deep love of music and are committed to ensuring that great musical performance thrives in Los Angeles. As a Friend or Patron, you will be supporting the LA Phil's critically acclaimed artistic programs at Walt Disney Concert Hall, the Hollywood Bowl, and The Ford, as well as groundbreaking learning initiatives such as YOLA (Youth Orchestra Los Angeles), which provides free after-school music instruction to children in culturally vibrant and ethnically diverse communities across LA County. Let your passion be your guide, and join us as a member of the Friends and Patrons of the LA Phil. For more information, or to learn about membership benefits, please call 213 972 7557 or email friends@laphil.org.

PHILHARMONIC COUNCIL

Winnie Kho and Chris Testa, *Co-Chairs*
Christian and Tiffany Chivaroli, *Co-Chairs*

The Philharmonic Council is a vital leadership group whose members provide critical resources in support of the LA Phil's general operations. Their vision and generosity enable the LA Phil to recruit the best musicians, invest in groundbreaking learning initiatives, and stage innovative artistic programs, heralded worldwide for the quality of their artistry and imagination. We invite you to consider joining the Philharmonic Council as a major donor. For more information, please call 213 972 7209 or email patrons@laphil.org.

ENDOWMENT DONORS

We are honored to recognize our endowment donors, whose generosity ensures the long-term health of our organization. The following list represents cumulative contributions to the Los Angeles Philharmonic Endowment Fund as of February 28, 2026.

$25,000,000 AND ABOVE

Walt and Lilly Disney Foundation
Cecilia and Dudley Rauch

$20,000,000 TO $24,999,999

David Bohnett Foundation

$10,000,000 TO $19,999,999

The Annenberg Foundation
Colburn Foundation
Lenore S. and Bernard A. Greenberg Fund

$5,000,000 TO $9,999,999

Anonymous
Dunard Fund USA
Carol Colburn Grigor
Terri and Jerry M. Kohl
Los Angeles Philharmonic Affiliates
Diane and Ron Miller Charitable Fund
M. David and Diane Paul
Ann and Robert Ronus Ronus Foundation
John and Samantha Williams

$2,500,000 TO $4,999,999

Peggy Bergmann YOLA Endowment Fund in Memory of Lenore Bergmann and John Elmer Bergmann
Lynn Booth/The Otis Booth Foundation
Elaine and Bram Goldsmith
Norman and Sadie Lee Foundation
Karl H. Loring
Alfred E. Mann
Elise Mudd Marvin Trust
Barbara and Jay Rasulo
Flora L. Thornton

$1,000,000 TO $2,499,999

Linda and Robert Attiyeh
Judith and Thomas Beckmen
Gordon Binder and Adele Haggarty
Helen and Peter Bing
William H. Brady, III
Linda and Maynard Brittan
Richard and Norma Camp
Mr. and Mrs. Michael J. Connell
Mark Houston Dalzell and James Dao-Dalzell
Mari L. Danihel
Nancy and Donald de Brier
The Rafael & Luisa de Marchena-Huyke Foundation
The Walt Disney Company
Fairchild-Martindale Foundation
Eris and Larry Field
Max H. Gluck Foundation
Reese and Doris Gothie
Joan and John Hotchkis
Janeway Foundation
Bernice and Wendell Jeffrey
Carrie and Stuart Ketchum
Kenneth N. and Doreen R. Klee
B. Allen and Dorothy Lay
Los Angeles Philharmonic Committee
Estate of Judith Lynne Maddocks-Brown Foundation
Ginny Mancini
Raulee Marcus
Barbara and Buzz McCoy
Merle and Peter Mullin
William Powers and Carolyn Powers
Koni and Geoff Rich
H. Russell Smith Foundation
Jay and Deanie Stein Foundation Trust
Ronald and Valerie Sugar
I.H. Sutnick

$500,000 TO $999,999

Ann and Martin Albert
Abbott Brown
Mr. George L. Cassat
Kathleen and Jerrold L. Eberhardt
Valerie Franklin
Yvonne and Gordon Hessler
Barbara Leidenfrost
Ernest Mauk and Doyce Nunis
Mr. and Mrs. David Meline
Sandy and Barry D. Pressman
Earl and Victoria Pushee
William and Sally Rutter
Nancy and Barry Sanders
Kenneth D. Sanson
Richard and Bradley Seeley
Christian Stracke
Donna Swayze
Judy Ungar and Adrienne Fritz
Lee and Hope Landis Warner YOLA Student Fund
Edna Weiss

$250,000 TO $499,999

Nancy and Leslie Abell
Mr. Gregory A. Adams
Baker Family Trust
Kawanna and Jay Brown
Leah Danberg
Veronica and Robert Egelston
Gordon Family Foundation
Ms. Kay Harland
Joan Green Harris Trust
Bud and Barbara Hellman
Bill and Ratna Jones
Gerald L. Katell
Norma Kayser
Joyce and Kent Kresa
Raymond Lieberman
Mr. Kevin MacCarthy and Ms. Lauren Lexton
Alfred E. Mann Charities
Glenn Miya and Steven Llanusa
Jane and Marc B. Nathanson
Miguel A. Navarro
Y & S Nazarian Family Foundation
Nancy and Sidney Petersen
Rice Family Foundation
Robert Robinson
Stacey Schuman
Katharine and Thomas Stoever
Sue Tsao
Alyce and Warren Williamson

$100,000 TO $249,999

Mr. Robert J. Abernethy
William A. Allison
Rachel and Lee Ault
W. Lee Bailey, M.D.
Angela Bardowell
Deborah Borda
The Eli and Edythe Broad Foundation
Jane Carruthers
Pei-yuan Chia and Katherine Shen
James and Paula Coburn Foundation
The Geraldine P. Coombs Trust in memory of Gerie P. Coombs
Mr. and Mrs. Terry Cox
Silvia and Kevin Dretzka
Allan and Diane Eisenman
Christine and Daniel Ewell
Diane Futterman
Arnold Gilberg, M.D., Ph.D.
David and Paige Glickman
Nicholas T. Goldsborough
Gonda Family Foundation
Margaret Grauman
Kathryn Kert Green and Mark Green
Freya and Mark Ivener
Ruth Jacobson
Estate of Mary Calfas Janos
Stephen A. Kanter, M.D.
Jo Ann and Charles Kaplan
Yates Keir
Susanne and Paul Kester
Vicki King
Sylvia Kunin
Ann and Edward Leibon
Ellen and Mark Lipson
Ms. Gloria Lothrop
Vicki and Kerry McCluggage
Heidi and Steve McLean in memory of Katharine Lamb
David and Margaret Mgrublian
Diane and Leon Morton
Mary Pickford Foundation
Sally and Frank Raab
Mr. David Sanders
Malcolm Schneer and Cathy Liu
David and Linda Shaheen Foundation
William E.B. and Laura K. Siart
Tom and Janet Unterman
Terence Van Vliet and Jan Keller
Magda and Frederick R. Waingrow
Wasserman Foundation
Robert Wood
Syham Yohanna and James W. Manns

$25,000 TO $99,999

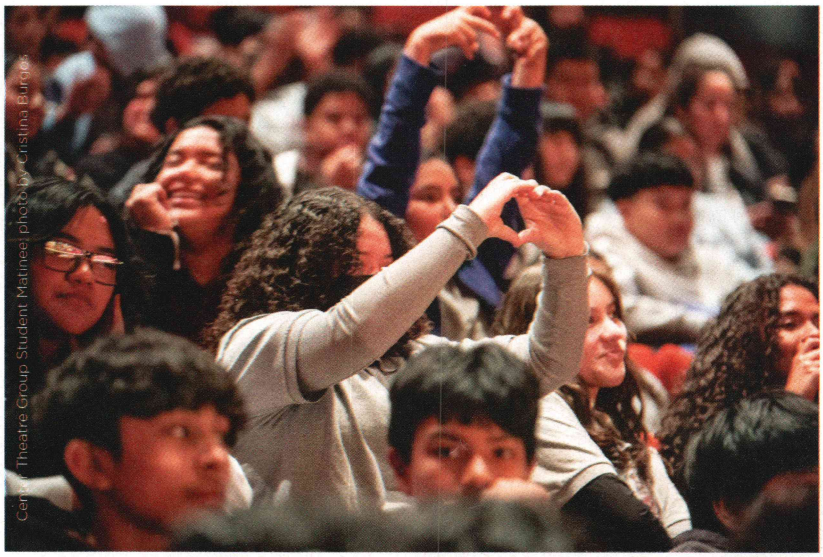
Mr. and Mrs. Karl J. Abert
Marie Baier Foundation
Dr. Richard Bardowell, M.D.
Jacqueline Briskin
Dona Burrell
Ying Cai & Wann S. Lee Foundation
Ann and Tony Cannon
Juan Carrillo and Dominique Mielle
Dee and Robert E. Cody
The Colburn Fund
Margaret Sheehy Collins
Mr. Allen Don Cornelsen
Ginny and John Cushman
Marilyn J. Dale
Mrs. Barbara A. Davis
Dr. and Mrs. Roger DeBard
Jennifer and Royce Diener
Jane B. and Michael D. Eisner
The Englekirk Family
Claudia and Mark Foster
Lillian and Stephen Frank
Margaret E. Gascoigne
Dr. Suzanne Gemmell
Paul and Florence Glaser
Good Works Foundation
Anne Heineman
Ann and Jean Horton
Drs. Judith and Herbert Hyman
Albert E. and Nancy C. Jenkins
Robert Jesberg and Michael J. Carmody
William Johnson and Daniel Meeks
Ms. Ann L. Kligman
Sandra Krause and William Fitzgerald
Michael and Emily Laskin
B. and Lonis Liverman
Sarah and Ira R. Manson
Carole McCormac
Meitus Marital Trust
Sharyl and Rafael Mendez, M.D.
John Millard
National Endowment for the Arts
Alfred and Arlene Noreen
Occidental Petroleum Corporation
Dr. M. Lee Pearce
Lois Rosen
Anne and James Rothenberg
Donald Tracy Rumford Family Trust
The SahanDaywi Foundation
Mrs. Nancie Schneider
William and Luiginia Sheridan
Virginia Skinner Living Trust
Nancy and Richard Spelke
Mary H. Statham
Ms. Fran H. Tuchman
Rhio H. Weir
Mrs. Joseph F. Westheimer
Jean Willingham
Winnick Family Foundation
Cheryl and Peter Ziegler
Lynn and Roger Zino

LA PHIL MUSICIANS

Anonymous
Kenneth Bonebrake
Nancy and Martin Chalifour
Brian Drake
Perry Dreiman
Barry Gold
Christopher Hanulik
John Hayhurst
Jory and Selina Herman
Ingrid Hutman
Andrew Lowy
Gloria Lum
Joanne Pearce Martin
Kazue Asawa McGregor
Oscar and Diane Meza
Mitchell Newman
Peter Rofé
Meredith Snow and Mark Zimoski
Barry Socher
Paul Stein
Leticia Oaks Strong
Lyndon and Beth Johnston Taylor
Dennis Trembly
Allison and Jim Wilt
Suli Xue

We extend our heartfelt appreciation to the many donors who have contributed to the LA Phil Endowment with contributions below $25,000, whose names are too numerous to list due to space considerations. If your name has been misspelled or omitted from this list in error, please contact the Philanthropy Department at ***contributions@laphil.org****. Thank you.*

The Music Center Foundation


Center Theatre Group Student Matinee | photo by Cristina Bunge

CENTER THEATRE GROUP
LOS ANGELES MASTER CHORALE WALT DISNEY CONCERT HALL
LA OPERA
LA Phil GUSTAVO DUDAMEL MUSIC & ARTISTIC DIRECTOR
THE MUSIC CENTER L.A.'s Performing Arts Center

The Music Center Foundation was established in 1973 by Dorothy Buffum Chandler to provide endowment support to The Music Center, its educational activities, dance programs, and its four Resident Companies: Center Theatre Group, LA Master Chorale, LA Opera, and LA Phil.

By making a gift through the Foundation, you can support performances that thread our community together.

To learn more about how to leave a lasting legacy with the Music Center Foundation, contact Justin Marsh:
213-972-8046, jmarsh@musiccenterfoundation.org

For more information on the Music Center Foundation
musiccenterfoundation.org

ANNUAL DONORS

The LA Phil is pleased to recognize and thank our generous donors. The following list includes donors who have contributed $2,000 or more to the LA Phil, including special event fundraisers (LA Phil Gala and Opening Night at the Hollywood Bowl) between March 1, 2025, and February 28, 2026.

$1,000,000 AND ABOVE

Anonymous (2)
Dunard Fund USA
Terri and Jerry M. Kohl
Anne Akiko Meyers and Jason Subotky

$500,000 TO $999,999

Anonymous
Ballmer Group
Judith and Thomas L. Beckmen
Max H. Gluck Foundation
Jennifer Miller Goff
Music Center Foundation
Pasadena Showcase House for the Arts
Barbara and Jay Rasulo
Maria Seferian
Jay and Deanie Stein

$200,000 TO $499,999

Anonymous (2)
Mr. Gregory A. Adams
Canon Insurance Service
Colburn Foundation
Valerie Dillon and Daniel Lewis
Jane B. and Michael D. Eisner
The Eisner Foundation
Lisa Field
Robyn Field and Anthony O'Carroll
Gordon P. Getty
Ms. Erika J. Glazer
Lenore S. and Bernard A. Greenberg Fund
GRoW @ Annenberg
The Hernandez-Stark Family
The Hillenburg Family
Ms. Ursula C. Krummel
Los Angeles County Metropolitan Transit Authority
M. David and Diane Paul
The Rauch Family Foundation
Koni and Geoff Rich
The Rose Hills Foundation
Linda and David Shaheen
Christian Stracke

$100,000 TO $199,999

Anonymous (2)
Nancy and Leslie Abell
The Blue Ribbon
Bobby Campbell and J. Robert Garcia
Michael J. Connell Foundation
Nancy and Donald de Brier
De Marchena-Huyke Foundation
The Field Family Foundation
Mary D. Fisher and David Kessler
Estate of Joseph Garcia
Lori Greene Gordon
Faye Greenberg and David Lawrence
The José Iturbi Foundation
Kaiser Permanente
Winnie Kho and Chris Testa
Philip Lieberman and Lori Miller
County of Los Angeles
Alfred E. Mann Charities
Ms. Irene Mecchi
Michael and Lori Milken Family Foundation
John Mohme Foundation
Maureen and Stanley Moore
The Music Man Foundation
The Ralph M. Parsons Foundation
Peninsula Committee
James D. Rigler/ Lloyd E. Rigler - Lawrence E. Deutsch Foundation
Michael Ritz
Rosenthal Family Foundation
James and Laura Rosenwald/ Orinoco Foundation
Katy and Michael S. Saei
Snap Foundation
Joanne Ten Brink
Alyce de Roulet Williamson
Ellen and Arnold Zetcher

$50,000 TO $99,999

Anonymous (4)
Amazon Studios
Ms. Kate Angelo and Mr. Francois Mobasser
Linda and Phil Becker Jr.
Mr. Joe Berchtold
The Eli and Edythe Broad Foundation
Kawanna and Jay Brown
Thy Bui
California Community Foundation
R. Martin Chavez
Esther S.M. Chui Chao & Andrea Chao-Kharma
Mr. Richard W. Colburn
Becca and Jonathan Congdon
The Rafael & Luisa de Marchena-Huyke Foundation
The Walt Disney Company
Joseph Drown Foundation
Kathleen and Jerry L. Eberhardt
Louise and Brad Edgerton/ Edgerton Foundation
Mr. James Gleason
Alexandra S. Glickman and Gayle Whittemore
Goldman Sachs Co. LLC
Greater Los Angeles Education Foundation
David Greenbaum
Yvonne Hessler
Mr. Philip Hettema
Barbara and Amos Hostetter
Frank Hu and Vikki Sung
Monique and Jonathan Kagan
Linda and Donald Kaplan
W.M. Keck Foundation
Dr. Ralph A. Korpman
Mr. and Mrs. Keith Landenberger
The Laufey Foundation
Los Angeles Philharmonic Affiliates
Roger Lustberg and Cheryl Petersen
Linda May and Jack Suzar
Barbara and Buzz McCoy
Mr. and Mrs. David Meline
Ms. Linda L. Pierce
Bill and Amy Roth
Richard and Diane Schirtzer
Stacey Schuman
Howard and Stephanie Sherwood
John Sinnema and Laura Sinnema
Audre Slater Foundation
Smidt Family Foundation Trust
Sony Pictures Entertainment, Inc.
Marilyn and Eugene Stein
Ronald and Valerie Sugar
Cecilia Terasaki
Megan Watanabe and Hideya Terashima
Sue Tsao
Michael Tyler
David William Upham Foundation
Bob and Michelle Valentine
Ellen Goldsmith-Vein and Jon Vein
Mr. Alex Weingarten
John and Marilyn Wells Family Foundation
Jenny Williams
Margo and Irwin Winkler
Debra Wong Yang and John W. Spiegel
Ms. Marilyn Ziering
Lynn and Roger Zino

CONTINUED ON PAGE 34

LOS ANGELES CHAMBER ORCHESTRA

2026/27 SEASON

SUBSCRIPTIONS ON SALE NOW!

ORCHESTRA SERIES

MOVEMENT(S)!
STRAUSS, RAVEL, BEETHOVEN
EAST MEETS WEST
STRAVINSKY, MOZART, GOODE
HAYDN, MOZART, KALHOR
BRAHMS, BEETHOVEN, RAVAEI

CHAMBER SERIES

PULSE & PRECISION
SHOSTAKOVICH & HAMELIN

BAROQUE SERIES

VIVALDI'S VENICE
BACH: THE CHRISTMAS ORATORIO

NEW! RECITAL SERIES

ANGELA HEWITT PIANO
FRANCESCO CORTI HARPSICHORD
FAZIL SAY PIANO

CURRENT SERIES

SHANGRI-LA

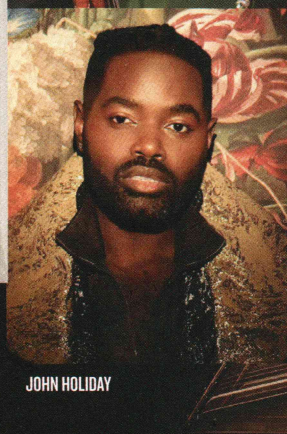
SPECIAL CONCERT

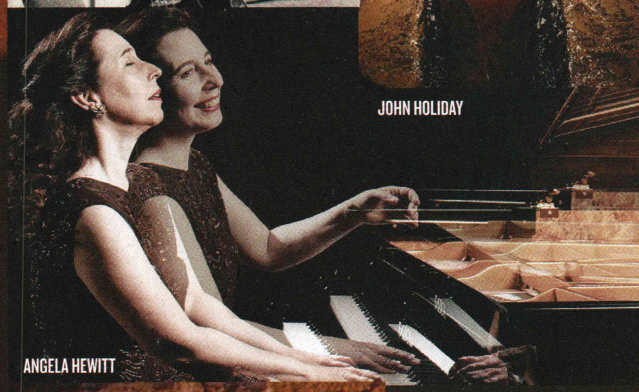
MOZART UNDER THE STARS

LACO.ORG
(213) 622-7001

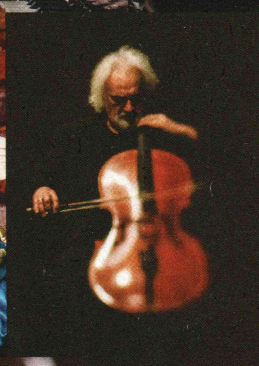
Artists, dates, times, programming, prices, and venues subject to change.

JAMES EHNES

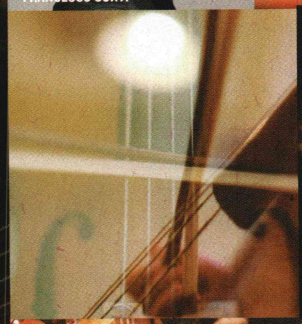

JOHN HOLIDAY

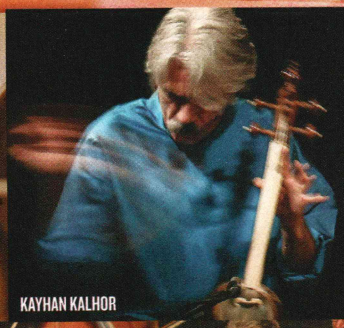

ANGELA HEWITT

WU MAN



FRANCESCO CORTI




KAYHAN KALHOR

$25,000 TO $49,999

Anonymous (10)
The Herb Alpert Foundation
Patricia Artigas
Dr. William Benbassat
Samuel and Erin Biggs
Mr. and Mrs. Norris J. Bishton, Jr.
Jill Black Zalben
Tracey Boldemann-Tatkin and Stan Tatkin
The Otis Booth Foundation
Anoosheh Bostani and Ron Mehrdad
Philippe Browning
Michele Brustin
Gail Buchalter and Warren Breslow
Steven and Lori Bush
Business and Professional Committee
Ying Cai & Wann S. Lee Foundation
Andrea Chao-Kharma and Kenneth Kharma
Chevron Products Company
Chivaroli and Associates, Tiffany and Christian Chivaroli
Dan Clivner
Mr. and Mrs. Robert Cook
Katherine d'Arbeloff
Mr. Lawrence Doyle and Dr. LuAnn Wilkerson
Mike Dreyer and Hannah An
James and Andrea Drollinger
Van and Francine Durrer
Dr. and Mrs. William M. Duxler
East West Bank
Michael Edelstein
Edison International
Dr. Paul and Patti Eisenberg
Emil Ellis Farrar and Bill Ramackers
Geoff Emery
Marianna J. Fisher and David Fisher
Austin and Lauren Fite Foundation
Alfred Fraijo Jr. and Arturo Becerra
Debra Frank
Julio Frenk and Felicia Knaul
Drs. Jessie and Steven Galson
Mr. and Mrs. Ronald Gertz
The Rosalinde and Arthur Gilbert Foundation
Stephen and Renee Gingold
Robert and Lori Goodman
Peter & Elizabeth Goulds, L.A. Louver Gallery
The Green Foundation
Marnie and Dan Gruen
Renée and Paul Haas
Vicken and Susan J. Haleblian
Laurie and Chris Harbert and Family
Harman Family Foundation
Sam Harris
Lynette Maria Carlucci Hayde
Donna and Walter Helm
Stephen D. Henry and Rudy M. Oclaray
Mr. Tyler Holcomb
David Z. & Young O. Hong Family Foundation
Thomas Dubois Hormel Foundation
David and Michelle Horowitz
Jim and Joanne Hunter
Rif and Bridget Hutton
Meredith Jackson and Jan Voboril
Robin and Gary Jacobs
Stephen E. Jones
Julia Kalmus and Abe Lillard
Jo Ann and Charles Kaplan
Mr. and Mrs. Joshua R. Kaplan
Terri and Michael Kaplan
Tobe and Greg Karns
Paul Kester
Vicki King
Margaret Klinkow Hartmann and Thomas Hartmann
Elizabeth Kolawa
Delores M. Komar and Susan M. Wolford
Mr. and Mrs. Howard A. Krom
Mrs. Grace E. Latt
Leaves of Grass Fund
David Lee
Mahnaz and David Lee
Ms. Agnes Lew
Simon and June Li
Karen and Clark Linstone
Live Nation-Hewitt Silva Concerts, LLC
Ms. Judith W. Locke
City of Los Angeles, Department of Cultural Affairs
Renee and Meyer Luskin
The Seth MacFarlane Foundation
The Mailman Foundation
Mrs. Beverly C. Marksbury
Matt Construction Corporation
Ms. Kim McCarthy and Mr. Ben Cheng
Dwayne and Eileen McKenzie
Heidi and Steve McLean
Mr. John Monahan
Mr. Brian R. Morrow
Ms. Christine Muller and Mr. John Swanson
Molly Munger and Stephen English
Deena and Edward Nahmias
Anthony and Olivia Neece
Mr. and Mrs. Randy Newman
Estate of Robert W. Olsen
Tye Ouzounian
Mr. Ralph Page and Patty Lesh
Andy S. Park
Bruce and Aulana Peters
Gregory Pickert and Beth Price
Sandy and Barry D. Pressman
Madeline and Bruce Ramer
Mr. Bennett Rosenthal
Ross Endowment Fund
Linda and Tony Rubin
The Ruby Family
Mr. Lee C. Samson
San Marino-Pasadena Philharmonic Committee
Ellen and Richard Sandler
Elizabeth and Justus Schlichting
Mr. Steven Shapiro
Ms. Pilar Simmons
Melanie and Harold Snedcof
Randy and Susan Snyder
Terry and Karey Spidell
Stein Family Fund - Judie Stein
Michael Frazier Thompson
Charles Edward Uhlmann
Tom and Janet Unterman
Vhernier USA LLC
Jennifer and Dr. Ken Waltzer
Walter and Shirley Wang
Debra and John Warfel
Stasia and Michael Washington
Mindy and David Weiner
Shannon and Kirk Wickstrom & Erin Hearst
Libby Wilson, M.D.
Alana L. Wray and Chase Thomas
Zolla Family Foundation

$15,000 TO $24,999

Anonymous (4)
Mr. Robert J. Abernethy
Drew and Susan Adams
Honorable and Mrs. Richard Adler
Tichina Arnold
Ms. Michelle Ashford and Mr. Greg Walker
Ms. Elizabeth Barbatelli
Camilo Esteban Becdach
Joni and Miles Benickes
Suzette and Monroe Berkman
Josh and Jeanie Bertman
Robert and Joan Blackman Family Foundation
Mr. Ronald H. Bloom
David Bohnett Foundation
Mr. and Mrs. Wade Bourne
The Hon. Bob Bowers and Mrs. Reveta Bowers
Ms. Janet Braun
Jennifer Broder and Soham Patel
Campagna Family Trust
Michelle Carpenter and Matthew Macdonald
Marlene Schall Chavez, Ph.D
Larison Clark
Mr. and Mrs. V. Shannon Clyne
Mr. Garrett Collins and Mr. Matthew McIntyre
Faith and Jonathan Cookler
The Dabney Family
Cary Davidson and Andrew Ogilvie
Victoria Seaver Dean, Patrick Seaver, Carlton Seaver
Jennifer Diener and Eric Small
Dody Dorn and Kevin Hughes
Malsi and Johnny Doyle
Bonnie and Ronald Fein
Evelyn and Norman Feintech Family Foundation
E. Mark Fishman and Carrie N. Feldman
Ella Fitzgerald Charitable Foundation
Foothill Philharmonic Committee
Tony and Elisabeth Freinberg
Joan Friedman, Ph.D., and Robert N. Braun, M.D.
Mr. and Mrs. Josh Friedman
Gary and Cindy Frischling
Lisa Fung
Beth Gertmenian
Leslie and Cliff Gilbert-Lurie
Carrie and Rob Glicksteen
Kate Good
Goodman Family Foundation
The Gorfaine/Schwartz Agency
Drs. Susan Hammar and Rick Harrison
Paul Hastings LLP
Erin W. Hearst
Diane Henderson, M.D.
Betsydiane and Larry Hendrickson
Jackson N. Henry
The Ernest G. Herman Foundation
Antonia Hernandez and Michael L. Stern
Ms. Julia Huang
Deedie and Tom Hudnut
Mr. Gregory Jackson and Mrs. Lenora Jackson
Meg and Bahram Jalali
Doug and Minda Johnstone
Robin and Craig Justice
Hollee and Rizwan Kassim
Sandi and Kevin Kayse
Diann Kim
Mr. and Mrs. Elmar and Katrina Klotz
Larry and Lisa Kohorn
Naomi and Fred Kurata
Joey Lee
Kristina Lerman and Richard Ross
Arthur E. Levine and Lauren B. Leichtman
Saul Levine
Dr. Stuart Levine and Dr. Donna Richey
Mr. Steven Llanusa and Dr. Glenn Miya
Anita Lorber
Bethany Lukitsch and Bart Nelson
Raulee Marcus
Mr. and Mrs. Andrew W. Marlowe
Leslie and Ray Mathiasen
Cathy McMullen
Lisa and Willem Mesdag

David and Margaret Mgrublian
Marcy Miller
Mrs. Judith S. Mishkin
The Morad Family
Lauren and Eric Muhlheim
John Nagler
Mr. and Mrs. Dan Napier
Mr. Jose Luis Nazar
NBC Universal
Dick and Chris Newman / C & R Newman Family Foundation
Laura Owens
Nancy and Glenn Pittson
Mr. and Mrs. Arnold Porath
Mark Proksch and Amelie Gillette
Eduardo Repetto and Carla Figueroa
Cathleen and Scott Richland
John Peter Robinson and Denise Hudson
Robert Robinson
Murphy and Ed Romano and Family
Mimi Rotter
Ann M. Ryder
Ron and Melissa Sanders
Alexander and Mariette Sawchuk
John and Claudia Schauerman
Dena and Irv Schechter/The Hyman Levine Family Foundation: L'DOR V'DOR
Evy and Fred Scholder Family
Samantha and Marc Sedaka
Murat Sehidoglu
In Memory of Joan and Arnold Seidel
Neil Selman and Cynthia Chapman
Marc Seltzer and Christina Snyder
Mr. James J. Sepe
Ava Shamban
Julie and Bradley Shames
Nina Shaw and Wallace Little
Jill and Neil Sheffield
Lauren Shuler Donner
Mr. and Mrs. Richard Sondheimer
Angelina and Mark Speare
Joseph and Suzanne Sposato
Zenia Stept and Lee Hutcherson
Eva and Marc Stern
James C. Stewart Charitable Foundation
Tom Strickler
Priscilla and Curtis S. Tamkin
Warren B. and Nancy L. Tucker
Elinor and Rubin Turner
Mr. and Mrs. Leonard Unger
Charles Urban
Arnold Urquidez and Martha Shen-Urquidez
Carol and Andrew Valdivia
Jack VanAken and Kathy Marsailes
Noralisa Villarreal and John Matthew Trott
Frank Wagner and Lynn O'Hearn Wagner
Warner Bros. Discovery
Ian Wayne & The Wayne Family Foundation
Steven and Angela White
Mahvash and Farrok Yazdi
Kevork and Elizabeth Zoryan

$10,000 TO $14,999

Anonymous (7)
Ms. Lisette Arsuaga and Mr. Gilbert Davila
Aversa Foundation
Pamela and Jeffrey Balton
Clare Baren and David Dwiggins
Stephanie Barron
Mr. Joseph A. Bartush
Susan Baumgarten
Sondra Behrens
Phyllis and Sandy Beim
Logan Beitler
Mr. and Mrs. Bill Benenson
Mark and Pat Benjamin
Ms. Gail K. Bernstein
Kenneth Blakeley and Quentin O'Brien
Mitchell Bloom
Mr. and Mrs. Hal Borthwick
Anita Brenner and Len Torres
Mr. and Mrs. Steven Bristing
Drs. Maryam and Iman Brivanlou
Oleg and Tatiana Butenko
Garrett Camp
The Capital Group Companies Charitable Foundation
Mara and Joseph Carieri
Ms. Nancy Carson and Mr. Chris Tobin
Ms. Jessica Chen
Chien Family
Sarah and Roger Chrisman
Dr. Lawrence J. Cohen and Mrs. Jane Z. Cohen
Jay and Nadege Conger
Hillary and Weston Cookler
Dr. and Mrs. Nazareth E. Darakjian
Lynette and Michael C. Davis
Rosette Delug
Nancy and Patrick Dennis
Elizabeth and Kenneth M. Doran
Michael Dreyer
Sean Dugan and Joe Custer
Mr. Tommy Finkelstein and Mr. Dan Chang
Daniel and Maryann Fong
Mr. Michael Fox
Mr. and Mrs. Don E. Franzen
Tatiana Freitas
Ms. Kimberly Friedman
Dr. and Mrs. David Fung
Roberta and Conrad Furlong
Kiki Ramos Gindler and David Gindler
Sharon and Herb z"l Glaser
Greg and Etty Goetzman
Harriett and Richard E. Gold
Mr. and Mrs. Louis L. Gonda
Manuela Cerri Goren
Mr. and Mrs. Ken Gouw
Diane and Peter H. Gray
Tricia and Richard Grey
Cindi Griffith
Mr. Bill Grubman
Beth Fishbein Hansen
Mr. and Mrs. John R. Harbison
Tamara L. Harris Foundation, Inc.
Teri Hatcher
Mr. and Mrs. Irwin Helford and Family
Carol Henry
Mr. and Mrs. Enrique Hernandez, Jr.
Jessica and Elliot Hirsch
Elizabeth Hirsh
Elizabeth Hofert-Dailey Trust
Mr. Raymond W. Holdsworth
Joyce and Fredric Horowitz
Terry Huang Hung Foundation
Audrey & Sydney Irmas Charitable Foundation
Harry and Judy Isaacs
Kristi Jackson and William Newby
Elizabeth Bixby Janeway Foundation
Sharon and Alan Jones
Tylie Jones
Dr. William B. Jones
Marilee and Fred Karlsen
Marty and Cari Kavinoky
Estate of Yates Keir
Mr. and Mrs. Stephen Keller
Leigha Kemmett and Jacob Goldstein
Sharon Kerson
Jay T. Kinn and Jules B. Vogel
Mr. and Mrs. Kenneth N. Klee
Phyllis H. Klein, M.D.
Alan S. Koenigsberg and John A. Dotto
Hon. Ruth A. Kwan
Dr. Kihong and Mrs. Wonmi Kwon
Lena and Mark Labowe
Ellie and Mark Lainer
Mr. and Mrs. Jack D. Lantz
Mr. and Mrs. Norman A. Levin
Randi Levine
Maria and Matthew Lichtenberg
Loeb and Wilson Family
Los Angeles County Department of Arts and Culture
Milli Martinez and Donald Wilson
Vilma S. Martinez, Esq.
Forrest McCartney
Janis B. McEldowney
Ms. Marlane Meyer
Cynthia Miscikowski
Marc and Jessica Mitchell
Mr. Alexander Moradi
Wendy Stark Morrissey
Craig and Lisa Murray
Carrie Nery
Renae and Greg Niles
Amelia and Joe Norris
Kenneth T. & Eileen L. Norris Foundation
Irene and Edward Ojdana
Steve and Gail Orens
Loren Pannier
Cynthia Patton
Ms. Debra Pelton and Mr. Jon Johannessen
Debbie and Rick Powell
Matthew and Laura Raymond
Risk Placement Services
Ernesto Rocco
Mr. Steven F. Roth
Ms. Rita Rothman
Mr. David Rudy
Jesse Russo and Alicia Hirsch
The SahanDaywi Foundation
Dr Heinrich and Barbara Schelbert
Larry Shafritz
Ruth and Mitchell Shapiro
The Sikand Foundation
Smart & Final Charitable Foundation
William Spiller
Mr. and Mrs. Mark Stern
Tammy E. Strome
Rose and Mark Sturza
Mark G. and Kathryn Sullivan
Christine Upton
Nancy Valentine
Kathy Valentino
Van Cleef & Arpels
Valerie Vanaman
Kathleen and Louis Victorino
The Walske Foundation
Darryl Wash and Heidi Durrow
Sheila and Wally Weisman
Abby and Ray Weiss
Mr. Kirk Wickstrom and Mrs. Shannon Hearst Wickstrom
Susan Winfield and Stephen Grynberg
Karen and Rick Wolfen
Mr. and Mrs. Howard Zelikow
David Zuckerman and Ellie Kanner

$5,500 TO $9,999

Anonymous (9)
Mr. Robert A. Ahdoot
Cary Albertsone
Juliette Ambatzidis
Bobken and Hasmik Amirian
Debra and Benjamin Ansell
Art and Pat Antin
Dr. Mehrdad Ariani
Sandra Aronberg, M.D.
Halina Avery
Mr. Mustapha Baha
Terence Balagia
Dr. Richard Bardowell, M.D.
Mrs. Linda E. Barnes
Reed Baumgarten
Mr. and Mrs. Philip Bellomy
Susan and Adam Berger
Dr. and Mrs. Gerald Berke
Timothy Bigelow
Richard Birnholz
Mr. and Mrs. Geoff C. Bland
Marjorie Blatt
The Blau LaBran-Boyd Family
Thomas J. Blumenthal
Joan N. Borinstein

CONTINUED ON PAGE 36

Greg Borrud
Mr. Matthew C. Bousquette and Mr. John Jacobs
Dr. and Mrs. Hans Bozler
Ms. Marie Brazil
Mayer Brenner
Devra Breslow
Lynne Brickner and Gerald Gallard
Mr. Donald M. Briggs and Mrs. Deborah J. Briggs
Ryan and Michelle Brown
Brian J Burka and Jerry W Hussong
Lupe Burson
CBS Entertainment
Mr. Jon C. Chambers
Dr. Kirk Y. Chang
Eugene and Kathryn Cheng
Mr. and Mrs. Joel T. Chitea
Dr. Stephanie Cho and Jacob Green
Leonard Chung
Mr. and Mrs. Ronald Clements
Committee of Professional Women
Ms. Bronni Stein Connolly
Mr. and Mrs. Richard W. Cook
Kevin and Katie Cordano
Lloyd Eric Cotsen
Mrs. Nancy A. Cypert
Orna and David Delrahim
Ms. Mary Denove
Julie and Stan Dorobek
Bob Ducsay and Marina Pires de Souza
Steven Duffy
Victoria Dummer and Brion Allen
Anna Sanders Eigler
Ms. Robin Eisenman and Mr. Maurice LaMarche
Janice Feldman, JANUS et cie
The Franke Family Trust
Lynn Franklin
Dr. and Mrs. Robert Freilich
Linda and James Freund
Ruchika Garga
Mr. and Mrs. Alan M. Gasmer
Susan and Jaime Gesundheit
Mr. and Mrs. Harlan Gibbs
Gibson, Dunn & Crutcher
Dr. and Mrs. Steven Goldberg
Jory Goldman
Carol Goldsmith
Mr. and Mrs. Russell Goldsmith
Good Works Foundation and Laura Donnelley
Edith Gould
Lee Graff Foundation
Mr. and Mrs. Paul E. Griffin III
Mr. and Mrs. Paul Guerin
Mr. William Hair
Ms. Marian L. Hall
Dwight Hare and Stephanie Bergsma
Jeff Hasler
Mr. Rex Heinke and Judge Margaret Nagle
Myrna and Uri Herscher Family Foundation
Tina and Ivan Hindshaw
Arlene Hirschkowitz
David and Martha Ho
Linda Joyce Hodge
Janice and Laurence Hoffmann
Glenn Hogan
Rachel Hollis
Douglas Honig
Jill Hopper
Dr. Louise Horvitz and Carrie Fishman
Dr. and Mrs. Mel Hoshiko
Jonathan Howard
Michael Insalago
James Jackoway
Libby and Arthur Jacobson
Ms. Jane Jelenko
Randi and Richard B. Jones
Mr. and Mrs. Steaven K. Jones, Jr.
Mr. William Jordan
Mr. William H. Josephs
Judith and Russell Kantor
Daisietta Kim
Remembering Lynn Wheeler Kinikin
Brian and Molly Kirk
Lee Kolodny
Carla and Archy Kotoyantz
Mr. and Mrs. Scott Krivis
Nickie and Marc Kubasak
Craig Kwiatkowski and Oren Rosenthal
Mr. Richard W. Labowe
Katherine Lance
Joan and Chris Larkin
Mechelle Lawrence-Adams and Joe Adams
Mr. George Lee
Mr. Randall Lee and Ms. Stella M. Jeong
Scott Lee and Karen Wong
Mr. Benjamin Lench
Ms. Peggy Lessinger
Mr. and Mrs. Edward B. Levine
Ms. Diana Longarzo
Kyle Lott
Mr. Joseph Lund and Mr. James Kelley
Jane and Bob Lurie
Theresa Macellaro / The Macellaro Law Firm
Samantha Grant Marsh
Pam and Ron Mass
Jonathan and Delia Matz
Mr. and Mrs. Thomas E. McCarthy
Mr. and Mrs. William F. McDonald
Jeffrey and Tracy McEvoy
Ms. Paula Meichtry
Lawry Meister
Mr. Robert Merz
Mr. and Mrs. Dana Messina
Lori Miller
Mr. Weston F. Milliken
Linda and Kenneth Millman
Mrs. Lillian Mueller
Malika Mukhamedkulova
Sheila Muller
Ms. Yvonne Nam and Mr. David Sands
Mrs. Cynthia Nelson
Ms. Beatrice H. Nemlaha
Ms. Mary D. Nichols
Mr. and Mrs. Charles R. Norman
Shelby Notkin and Teresita Tinajero
Ellen Pansky
Melissa Papp-Green and Jeff Green
Alyssa Phaneuf
Peggy Phillips
Lorena and R. Joseph Plascencia
Julie and Marc Platt
Lyle and Lisi Poncher
Robert J. Posek, M.D.
James S. Pratty, M.D.
Mr. Albert Praw
William "Mito" Rafert
Marcia and Roger Rashman
Mr. and Mrs. Harold Ray
Susan Erburu Reardon and George D. Reardon
Mr. and Mrs. William C. Roen
Peter and Marla Rosen
Bill and Kathie Rowland
Ms. Karen Roxborough
Andrew E. Rubin, and Roberta and Stanley Bogen
Mr. and Mrs. Paul Rutter
Thomas C. Sadler and Dr. Eila C. Skinner
Dr. and Mrs. Bernard Salick
Santa Monica-Westside Philharmonic Committee
Miguel Santana
Allen Satenberg
Mr. and Mrs. Melvin Sattler
Ms. Linda Savitt
Brian Schlatter and Sarah Sang
Michael Sedrak
Dr. and Mrs. Hervey Segall
Shamban Family
Hope and Richard N. Shaw
Mr. Chris Sheridan
Mr. Adam Sidy
Loraine Sinskey
Peter Siragusa
Leah R. Sklar
Cynthia and John Smet
Mr. Douglas H. Smith
Grady and Shelley Smith
Mr. and Mrs. Michael G. Smooke
Adam Snyder
Ms. Katherine Sohigian
Dr. Michael Sopher and Dr. Debra Vilinsky
Lael Stabler and Jerone English
Mr. and Mrs. Randall Tamura
Mr. Stephen S. Taylor
Suzanne Thomas
Ms. Evangeline M. Thomson
Mrs. Bonnie K. Trapp
Ingrid Urich-Sass
Mr. and Mrs. Peter J. Van Haften
Olga Vidueira
Christopher V. Walker
Mr. Nate Walker
Lisa and Tim Wallender
Michele and John Waller
James R. and Robin J. Walther
Bob and Dorothy Webb
Jeffrey Westheimer
Ms. Jill Wickert
Mr. Robert E. Willett
Michele and David Wilson
Mr. Steve Winfield
Bill Wishner
Eileen and Curtis Wong
Emiko Wong
Shelley and Richard Wynne
Kevin Yoder and Jeffrey Hall
Mr. Nabih Youssef
Karl and Dian Zeile

$3,500 TO $5,499

Anonymous (13)
Achievement Trust
Ty Ahmad-Taylor
Ms. Rose Ahrens
Edgar Aleman
Adrienne S. Alpert
Lynne Alschuler
Edna R.S. Alvarez
Mr. Peter Anderson and Ms. Valerie Goo
Lawrence Andrews
Dr. Philip Anthony
Victor and Iris Antola
Javi Arango
Linda and Robert Attiyeh
Myla Azer
Tawney Bains and Zachary Roberts
Howard Banchik
Ken and Lisa Baronsky
Catherine and Joseph Battaglia
Kay and Joe Baumbach
George and Karen Bayz
Newton and Rochelle Becker Charitable Trust
Ms. Nettie Becker
Ellis N. Beesley, Jr., M.D.
Garrett Bell and Catherine Simms
Ms. Karen S. Bell and Mr. Robert Cox
Patricia Bellinger
Benjamin Family Foundation
Dayna Berkowitz
Mr. and Mrs. Elliot S. Berkowitz
Mr. Alan N. Berro
Mr. and Mrs. Dan Biles
Dr. Andrew C. Blaine and Dr. Leigh Lindsey
Michael Blake
Mr. Larry Blivas and Ms. Julie Blivas
Ms. Judith Blumenthal
Leni I. Boorstin
Ms. Leslie Botnick
Mr. Ray Boucher
Anita and Joel Boxer
Mrs. William Brand and Ms. Carla B. Breitner
Carrie Brillstein
Kappy Bristol
Ms. Sheila Brittain
Kevin Brockman and Dan Berendsen
Ronald and Linda Brot
Diana Buckhantz
Ken Bunt
Kenneth Bunt
Mary Lou Byrne and Gary W. Kearney
Cardinal Industrial
Susan Chait
Mr. Louis Chertkow
Tricia Christensen
Ms. Barbara Cohn
Susan and David Cole
Ms. Ina Coleman
Cathy Colloff
Mr. Michael Corben and Ms. Linda Covette
Cox Family - Pernell, Keila, and Harper Q.
Dr. Carey Cullinane
Ms. Laurie Dahlerbruch
Mr. and Mrs. Leo David
Howard and Francee Davine
Felicia Davis and Eric Gutshall
Jeremy Dee
Wanda Denson-Low and Ronald Low
The Randee and Ken Devlin Foundation
Tim and Neda Disney
R. Stephen Doan and Donna E. Doan
Mr. and Mrs. John A. Donaldson
Mr. and Mrs. Brack W. Duker
Miguel Duran
Mr. and Mrs. Karl Durow

CONTINUED ON PAGE 38

County of Los Angeles

BOARD OF SUPERVISORS

Hilda L. Solis *Chair*
Holly J. Mitchell
Lindsey P. Horvath
Janice Hahn
Kathryn Barger

DEPARTMENT OF ARTS AND CULTURE

Kristin Sakoda *Director*

COUNTY ARTS COMMISSION

Randi Tahara
President

Rogerio V. Carvalheiro
Vice President

Sandra P. Hahn
Secretary

Jennifer Price-Letscher
Executive Committee Member

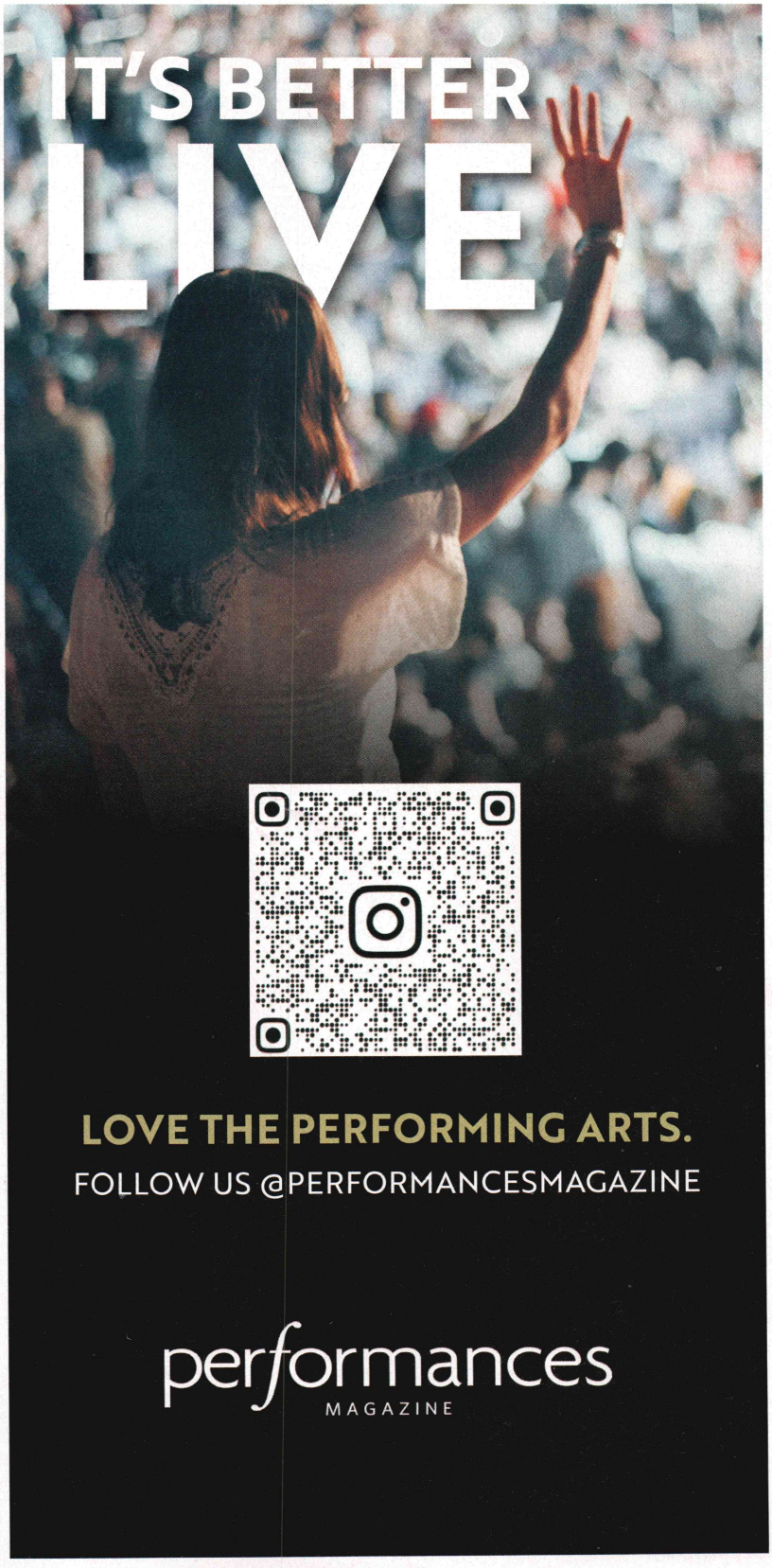
Leticia Buckley
Immediate Past President

Pamela Bright-Moon
Diana Diaz
Eric R. Eisenberg
Brad Gluckstein
Helen Hernandez
Constance Jolcuvar
Alis Clausen Odenthal
Anita Ortiz
Tara L. Taylor
Liane Weintraub

The Los Angeles Philharmonic Association's programs are made possible, in part, by generous grants from the Los Angeles County Board of Supervisors through the Los Angeles County Department of Arts and Culture and from the City of Los Angeles Department of Cultural Affairs.

LA County ARTS & CULTURE

DCA DEPARTMENT OF CULTURAL AFFAIRS *City of Los Angeles*



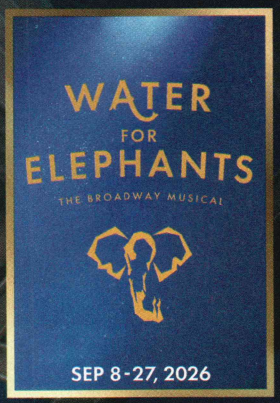
Robert and Betsy Eaton
Dr. David Eisenberg
Susan Entin
Bob Estrin
Ornella Faccin
Jen and Ted Fentin
Lyn and Bruce Ferber
Dr. Walter Fierson and Dr. Carolyn Fierson
Michael Firestein and Deborah Krakow
Ms. Carrie Fishman
Mr. and Mrs. Michael M. Flynn
Burt and Nanette Forester
Bruce Fortune and Elodie Keene
Laura Fox, M.D., and John Hofbauer, M.D.
Amalia Francalangia
Mr. and Mrs. Michael Freeland
Friars Charitable Foundation
Ian and Meredith Fried
Mr. Jerry Friedman
Mrs. Diane Futterman
Susan and David Gersh
Jason Gilbert
Mr. and Mrs. David A. Gill
Tina Warsaw Gittelson
William and Phyllis Glantz
Madelyn and Bruce S. Glickfeld
Sheila Golden
The Honorable and Mrs. Allan J. Goodman
Elliot Gordon and Carol Schwartz
Mr. James Granger
Dr. Stuart and Adrienne Green
Mr. and Mrs. Carl C. Gregory
Barrie Grobstein
Mr. Frank Gruber and Ms. Janet Levin
Mr. Gary M. Gugelchuk
Roberta L. Haft and Howard L. Rosoff
Judith and Robert D. Hall
Fred Hameetman
Charles F. Hanes
Ms. Jennifer Happillon
Mr. Robert T. Harkins
Trish Harrison and John Runnette
Mr. and Mrs. Brian L. Harvey
Mr. and Mrs. Lewis K. Hashimoto
Mr. Donald V. Hayes
Peter and Nicolette Hebert
Gail and Murray E. Heltzer
Ms. Gail Herring
Jim Herzfeld
The Hill Family
Dr. and Mrs. Hank Hilty
Matthew Hinks
Fritz Hoelscher
Eugene and Katinka Holt
In Hong
Douglas and Carolyn Honig
Ms. Christine Houser
Dr. Timothy Howard and Jerry Beale
Andrei and Luiza Iancu
Mrs. Carole Innes
Jackie and Warren Jackson
Mrs. Leonard Jaffe
Mr. Channing Johnson
Gordon M. Johnson and Barbara A. Schnell
Ratna Jones
Mr. Ken Kahan
Catherine and Harry Kane
Karen and Don Karl
Mr. and Mrs. David S. Karton
Jonathan and Christine Kaunitz
Dr. and Mrs. David Kawanishi
Kayne, Anderson & Rudnick
Mary and Stephen Kayne
Jennifer Keller
Mr. and Mrs. Michael C. Kelley
Richard Kelton
Nona Khodai
Lauren King
Mr. and Mrs. Bruce Konheim
Mr. and Mrs. Lyn Konheim
Sandra Krause and William Fitzgerald
Sharon and Joel Krischer
Mr. and Mrs. Howard A. Kroll
Karen Krull
Carole and Norm La Caze
Carl Lachman
Edward Lai
Tom Lallas and Sandy Milo
Thomas and Gloria Lang
James Laur and Peter Kongkasem
Craig Lawson and Terry Peters
Mr. Les Lazar
Mr. Stephen Leidner
Mr. and Mrs. Russ Lesser
Alan J. Levi and Sondra Currie-Levi
Mr. Donald S. Levin
Mr. and Mrs. Bertram Lewitt
David and Meghan Licata
David and Rebecca Lindberg
Ms. Elisabeth Lipsman
Mr. Greg Lipstone
Mr. and Mrs. Lewis Lipstone
Ms. Bonnie Lockrem and Mr. Steven Ravaglioli
Robert and Susan Long
Mr. and Mrs. Robert Lopata
Jasmine Lord
Los Angeles Philharmonic Committee
Kristine and David Losito
Warren Loi And Rose Chan
Robert Love
Mr. and Mrs. Boutie Lucas
Crystal and Elwood Lui
Malibu Music
Ronald Manzani
Mona and Frank Mapel
Dorrie and Paul Markovits
Allan Marks and Dr. Mara Cohen
Mr. and Mrs. Stanley Maron
Barbara Marshall
Phillip and Stephanie Martineau
Stephen Martinez
Mr. Gary J. Matus
Deborah May and Ted Suzuki
Robert L. Mendow
Dr. Yolanda Mendoza
Linda and David Michaelson
MA Mielke
Dr. Gary Milan
Coco Miller
Mr. and Mrs. Simon Mills
Janet Minami
Mr. and Mrs. William Mingst
Maria and Marzi Mistry
Claudia and Robert Modlin
Katherine Molloy
Linda and John Moore
Kathy and Michael Moray
Dr. and Mrs. Jeffrey Morris
Lon Morse and Toni Hollander-Morse
William Morton
Munger, Tolles & Olson
James and Amelia Nadal
Mr. Michael J. Napoli
Rachel Nass
Bruce Needleman
Robert and Sally Neely
Mr. Liron Nelik
Mumsey and Allan Nemiroff
Mr. Jerold B. Neuman
Sabraj Nijjar
Steven A. Nissen
Ms. Jeri L. Nowlen
Mr. and Mrs. Oberfeld
Doerthe Obert
Mr. and Mrs. Arthur J. Ochoa
Ms. Margo Leonetti O'Connell
Mr. Frank O'Dea
Mr. John O'Keefe
Mr. Dale Okuno
Mr. and Mrs. John D. Olinski
David Olson and Ruth Stevens
Michael Olson
Susan Oppenheimer
Mr. and Mrs. Richard Orkand
Adriana Ortiz
Kim and P.F. James Overton
Alicyn Packard and Jason Friedman
January Parkos-Arnall
Peery Family
Ms. Virginia Pollack
Ms. Eleanor Pott
Joseph Powe
Joyce and David Primes
Joseph Privitelli Jr.
Ms. Marci Proietto
ProtoStar Group
Q-Mark Manufacturing, Inc.
Bradley Ramberg
Mr. and Mrs. Wayne Ratkovich
Gay and Ronald Redcay
David and Mary Beth Redding
Diana Reid and Marc Chazaud
Kirk and Cathy Reynolds
Susan F and Donald B Rice
Mrs. Barrie Richter and Mr. Charles Richter
Ronald Ridgeway
Mr. and Mrs. Kenneth Riley
Anne Rimer
Amy Ritz
Ernest M. Robles
Rock River
Mrs. Laura H. Rockwell
Ms. Kristina Rodgers
In memory of RJ and JK Roe
Mr. Lee N. Rosenbaum and Mrs. Corinna Cotsen
Michelle and Mark Rosenblatt
Mr. Richard Rosenthal and Ms. Katherine Spillar
Sarah Rosenwald Varet and Jesse Coleman
Mr. Bradley Ross and Ms. Linda McDonough
Joshua Roth and Amy Klimek
Nancy and Michael Rouse
Dr. Michael Rudolph
Betty J Saidel
Valerie Salkin
Curtis Sanchez
Mr. and Mrs. Charles M. Sarff
Ms. Maryanne Sawoski
Donna Schuele
Sue and Don Schuster
Mr. and Mrs. Gerry Schwartz
Dr. and Mrs. Ronald Schwartz
Mr. and Mrs. Conrad Schweitzer
Mr. Alan Scolamieri
John L. Segal
Christina Segel
Cyrus Semnani
Dr. and Mrs. Hooshang Semnani
Ms. Amy J. Shadur-Stein
Ms. Avantika Shahi
Emmanuel Sharef
Dr. Alexis M. Sheehy
Muriel and Neil Sherman
Pamela and Russ Shimizu
Mr. and Mrs. Elliot Shoenman
Mr. and Mrs. Michael S. Shore
Mr. Murray Siegel
Andrew Silver
Scott Silver
June Simmons
Donna and Charles Slavik
Professor Judy and Dr. William Sloan
Steven and Oreet Smith
Virginia Sogomonian and Rich Weiss
Michael Soloman and Steven Good
Michael and Millie Sondermann
Mr. Hamid Soroudi
SouthWest Heights Philharmonic Committee
Shondell and Ed Spiegel
Lev L. Spiro and Melissa Rosenberg
Pamela and Ian Spiszman
Ms. Angelika Stauffer
Jeff and Peg Stephens
Hilde Stephens-Levonian
Ms. Margaret Stevens and Mr. Robin Meadow
Sugimoto Family
Mr. and Mrs. Larry W. Swanson
Fran Sweeney
Mr. Marc A. Tamaroff
Mr. Glenn Tan
Judith Taylor
Mrs. Elayne Techentin
Mr. Nick Teeter
Mr. Todd H. Temanson
Mr. Michael Thaxton
Mr. and Mrs. Harlan H. Thompson
Ms. Marjorie Thomson
Tichenor & Thorp Architects, Inc.
Sheila Tishler and Paul Ashkenaz
Mr. and Mrs. Harris Toibb
John Tootle
Richard Turkanis and Wendy Kirshner
Dorrit and Jerome Vered
Jenny Vogel
Elliott and Felise Wachtel
Rachel Wagman
Mr. Robert Waters and Ms. Catherine Waters
J. Leslie Waxman
Ms. Diane C. Weil and Mr. Leslie R. Horowitz
Robert Weingarten
Sam Weinhoff
Bryan D. Weissman and Jennifer Resnik
Mr. and Mrs. Doug M. Weitman

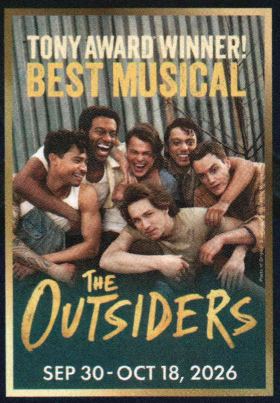
CONTINUED ON PAGE 40

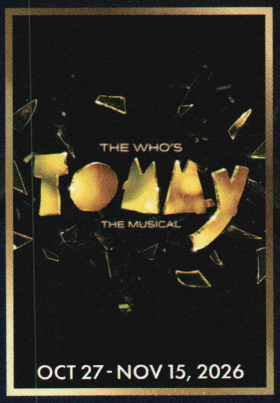
BROADWAY IN HOLLYWOOD

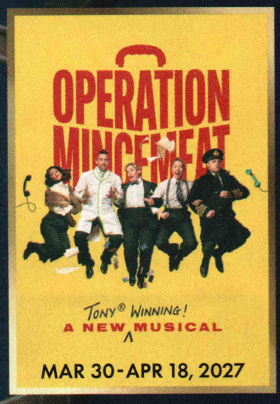
2026-2027 SEASON

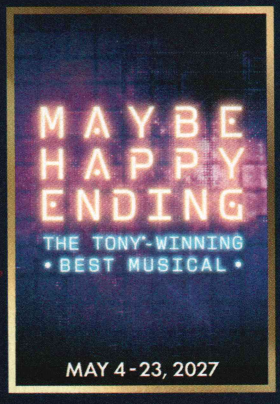
THE BEST OF BROADWAY, HERE IN HOLLYWOOD

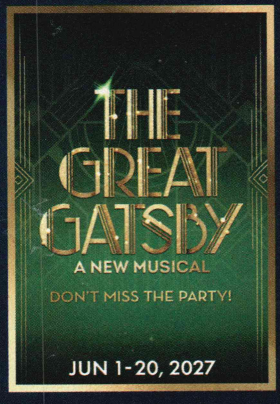


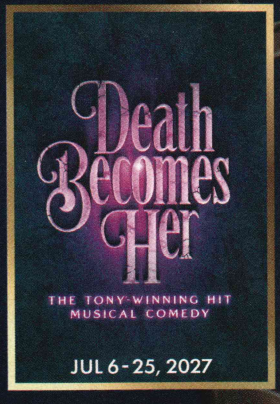




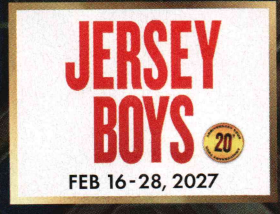


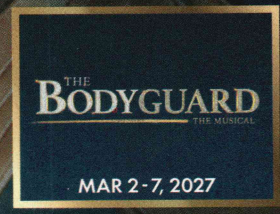


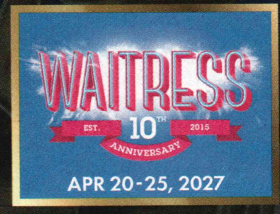


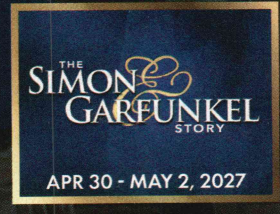


SEASON ADD-ONS JUST ANNOUNCED!
GET EARLY ACCESS WITH A SEASON PACKAGE!









HOLLYWOOD PANTAGES

PACKAGES START AT
10 EASY PAYMENTS OF $41
NO INTEREST. NO FEES.

Lynne and Jacques Wertheimer
Robert and Penny White
Mr. William A. White
Estate of Ronald Wilkniss
Mr. and Mrs. Kenneth Williams
Lynn Williams Croft
Susan Wolf
Mr. and Mrs. Irwin Wong
Linda and John Woodall
Paul and Betty Woolls
Robert Wyman
Ms. Stacie Yee
Susan Young
Yust Family Trust
Edward and Terrilyn Zaelke
Mr. William Zak
Natalie Zaragoza
Rachel and Michael Zugsmith

$2,000 TO $3,499

Anonymous (14)
Mr. Alan Abramson
Grant Ackerman
Dr. Jadwiga Alexiewicz
Rus Allen
Mr. Robert C. Anderson
Shari Aoki
Barbara Aran
Fay Arfa
Ms. Deborah G. Baine
Mr. Barry Baker
Mr. and Mrs. David J. Barton
Ms. Barbara Beezy
Mr. and Mrs. Richard Bennett
Jonathan and Deborah Berek
Vince Bertoni and Damon Hein
Ms. Louisa S. Bonnie
Graham and Mary Bothwell
Sarah and David Bottjer
Dr. and Mrs. Stuart Boyd
Mr. and Mrs. Jonathan M. Brandler
Scott Brinkerhoff
Mr. and Mrs. Edward Busch
Dan and Catherine Campbell
Jeffrey Campbell
Dexter Cannon and Lee Hendrix
Judy Carroll
Peter Cartmell
Cynthia Chao
Charities Aid Foundation of America
Ms. Ronna Chavin
Sabrina Chen
Steven Chen and En Hsien Liu
Mr. Raymond Y. Chinn
Carla Christofferson
Mr. and Mrs. Michael Colby
Drs. Gaby and Danny Cosgrove
Alison Moore Cotter
Ginny and John Cushman
Susan Dashe
Andrew Z. Davis
Anne Marie K. De La Vega
Yervant Demirjian
Alexis Descre
Mr. Andre Dudzak
Mr. Kevin Dunbar
Monique and Larry Earl
Sheila and David Eaton
Ms. Ruth Eisen
Eric S. Elias
Robert Ellis
Encore
Michael A. Enomoto
Joyce and David Evans
Sara and Richard Evans
Joycelyn Fawaz
Joshua Feffer and Jessica Nadel
Mr. and Mrs. Donald Feinstein
Neal Fenzi
Ronald Fishbach and Constance Fishbach
Mr. Michael Fishbein
Mr. and Mrs. Robert T. Flesh
Deborah Fort
Maureen Frank
Edward and Ruth Friedman
Mr. Gerald M. Friedman
Mr. Lloyd Garrison
Dr. and Mrs. Anthony Gerber
Daniel Giesberg and Carol Lifland
Mr. Jerome J. Glaser
Rockland Glenn
Wendy H. Goldberg
Rodrigo and Diana Gonzalez
Anna Graves and Hugh Mac Dhubhain
Mr. Robb Greenspan
Rita and William Griffin
Dr. Wayne W. Grody
Marcy Gross
The Grosvenor Family Foundation
Howard Gussman
Chuck and Monica Gustafson
Dr. and Mrs. Thomas Hall
Ms. Ophelia Havunjian
Mr. Vahe Hayrikian
Mr. and Mrs. Robert Heenan
Mary Jane Heppe
Ms. Florence Hoffman
Gary Holm and Chris Meyer
Dr. and Mrs. David A. Horwitz
Helen Hsi
Douglas Hylton
Dr and Mrs Robert Itami
Mr. and Mrs. Richard Jacobs
Irwin and Meredith Jacobson
Jerald Johnson and Leana Kleinman
Mr. Sean Johnson
Marcia Jones
Kristofer Jorstad
Mr. Raymond Joubran
Gary Kading
Lewis and Sandra Kanengiser
Mr. and Mrs. James Keatley
Mr. Stephen Keck
Ms. Karin Kemenes
Lydia Kenewell
Jason King
Michael and Patricia Klowden
Dr. Colin Koransky and Joan Binder Koransky

CONTINUED ON PAGE 42

Los Angeles Jewish Health...Energizing Senior Life!

At nonprofit Los Angeles Jewish Health, it's our award-winning care that sets us apart.

We meet seniors where they are in life, with a focus on mind, body, and spirit.

Our comprehensive selection of programs, services, and living options include:

- Independent Living
- Assisted Living
- Skilled Nursing
- Program of All-Inclusive Care for the Elderly
- Senior Behavioral Health
- Rehabilitation Services
- Nursing School
- Geriatric Health
- Memory Care

LAJHealth
LOS ANGELES JEWISH HEALTH

LAJHealth.org
(855) 227-3745

SCAN ME

CITY OF LOS ANGELES

Karen Bass *Mayor*
Hydee Feldstein Soto
City Attorney
Kenneth Mejia *Controller*

CITY COUNCIL

Bob Blumenfield
Marqueece Harris-Dawson
President
Eunisses Hernandez
Heather Hutt
Ysabel J. Jurado
John Lee
Tim McOsker
Adrin Nazarian
Imelda Padilla
Traci Park
Curren D. Price, Jr.
Nithya Raman
Monica Rodriguez
Hugo Soto-Martínez
Katy Yaroslavsky

DEPARTMENT OF CULTURAL AFFAIRS

Daniel Tarica
General Manager

CULTURAL AFFAIRS COMMISSION

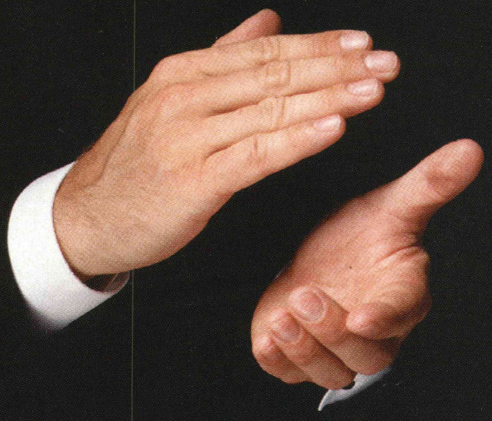
Robert Vinson *President*
Tria Blu Wakpa *Vice President*
Natasha Case
Thien Ho
Ray Jimenez
Asantewa Olatunji
Christina Tung

WALT DISNEY CONCERT HALL HOUSE STAFF

Marcus Conroy
Master Electrician, Steward
Charles Miledi
Master Props
Sergio Quintanar
Master Carpenter
Kevin F. Wapner
Master Audio/Video

The stage crew is represented by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, Local No. 33.

HERE'S TO YOU



97%
of audiences read the program.

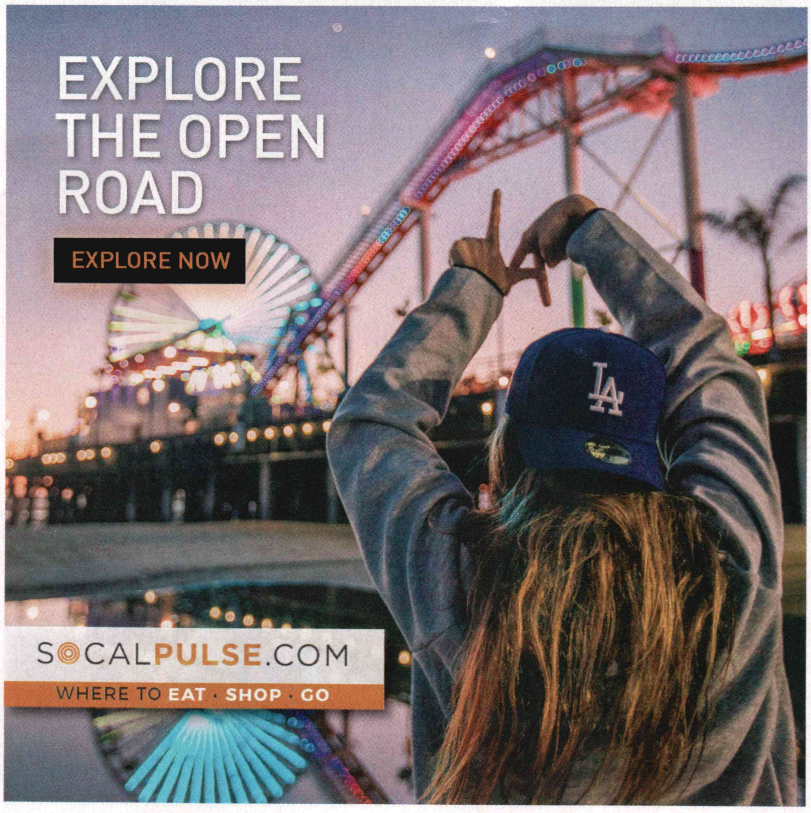
6.2
million readers annually.

65%
support advertisers who support the arts.

performances
MAGAZINE

Call us to advertise **310-280-2880**
We entertain great ideas.

KASIMOFF-BLÜTHNER PIANO CO.
337 N. Larchmont Blvd., Hollywood
323 466 7707 • kasimoffpianoslosangeles.com
L.A.'s oldest piano store
Concert and Home Rentals
Blüthner Pianos (since 1853)
Neupert Harpsichords (since 1868)
Schiedmayer Celesta (since 1890)
Blüthner
THE GOLDEN TONE



KPMG LLP
Mr. and Mrs. Thomas Kranz
Shawn Kravich
Mark and Anthony Kressel
KTN Enterprises, Inc.
Judy Lam
Charles and Barbara Lawrence
Robin Le Chanu
Michael Leberman
Argus Lee
Cynthia Lee, M.D.
Mr. and Mrs. K. John Lee
The Norman and Sadie Lee Foundation
Susan Leeds Lieff
Ms. Marie-Laure Leglise
Mr. and Mrs. Stephen Andrew Lending
Lennox Foundation
Amanda Liao
Karen Lichtenberg
Mark Lipian
Ethan and Joanne Lipsig
Fong Liu
Sally and Tim Loose
Cathy and Mark Loucheim
Mr. and Mrs. Mark Lucas
Gene Lucero and Marcia Williams
Latonya Lundy
Ruth and Roger MacFarlane
David and Cherry Mana
Mr. Walter N. Marks, Jr.
Ilene and Howard Marshalll
Suzanne Marx
Suma Mathai and Manoj Mathew
Cheryl Maxson
Kathleen McCarthy and Frank Kostlan
Wayne and Gloria McClean
Mr. Donald E. McDonald
Lois McFarland
David McGowan
Professors Anne and Ronald Mellor
Dr. Reinhard Menzel
Ms. Janet G. Michaels
Robert Mills and Susan Arcidiacono
Mr. and Mrs. Mark Mischel
Mark and Linda Moore
Mr. Douglas Morris
The Mraz Family
Mr. Paul Mueller
Gretl and Arnold Mulder
Mr. Thomas M. Mundy
Bengt Muthen
Robert Nankin
Y & S Nazarian Family Foundation
Grace Nixon Foundation
Finneas O'Connell
Catherine and Eugene Ohr
Sarah and Steven Olsen
Mr. Patton Oswalt
Mr. and Mrs. Robert D. Paster
Ellen and Gordon Pearlman
Mr. Gregorio Pinto
Mr. and Mrs. Leo J. Pircher
Jane Price
Yolanda M. Robinson
James and Marla Ryan
Brian Saenger
Mrs. Ferrel Salen
Anna Salusky
Grace Ford Salvatori Foundation and Wanda Cannon

Mr. Brian Sandquist and
Mr. James R. Kisel
Martha Saucedo
Linda and Cliff Schaffer
Elliot Harvey Schatmeier
Mr. Alf Schonbach
Dr. Marlene M. Schultz and
Philip M. Walent
Mr. and Mrs. Peter Segal
Mr. Majid M. Seyedi-Rezvani
Mr. and Mrs.
Jeffrey Alan Seymour
Misara and Shiu Shao
Hon. Anita Rae Shapiro
Mr. Ross Shideler and
Ms. Kathleen Komar
Marisa Silver and Ken Kwapis
Nancy and Bruce Silverman
Robert and Mary Anne Sims
Lynn F. Sipe
Hal and Sandy Slan
Christopher Smith
Gail and Jeffrey Smith
Barbara and Hugh Smith
Ms. Roberta Smith
Mr. and Mrs. Richard Spelke
James and Tammy Spertus
David and Michelle Spiegel
Herbert Stein
Mr. Max Stolz, Jr.
Ms. Randi Tahara
Mr. Mark Temple
Ken Titley and John Schunhoff
Mr. and Mrs. Robert Tokashiki
Caroline Tsaw
Perry Vidalakis
Marilene Wang
John Ward
Mr. Martin Washton
Craig R. Webb and
Melinda Taylor
Gary Weinhouse and
Dr. Alyssa Ziman
Dr. Arthur Weinstein
Brian and Maxine Weinstock
Kenneth J. Weiss and
Cathy Siegel-Weiss
Mr. Kenneth B. Wells
Tom and Lisa Williams
Mr. and Mrs. Henry Winkler
Mr. Karl Wittnebel
Marcia Yaross
Albert and Marilouise Zager
Rudolf H. Ziesenhenne
Betza Zlokovic
Mary Zoryan
Mr. and Mrs. Dean Zupancic

Friends of the LA Phil at the $500 level and above are recognized on our website. Please visit ***laphil.com****.*

If your name has been misspelled or omitted from the list in error, please contact the Philanthropy Department at ***contributions@laphil.org****. Thank you.*

Welcome to The Music Center!

L.A.'s performing arts center is your place to enjoy the magic of live performances and special events, with the stories that unite us and the moments that remind us why the arts matter. Across our theatres, on Jerry Moss Plaza and in Gloria Molina Grand Park, there is always something to inspire and connect us all.

We are dedicated to ensuring you have the best possible experience here. Help us keep The Music Center safe, inclusive and welcoming for everyone by visiting musiccenter.org/guestagreement.

Find out what's happening next at musiccenter.org—your guide to performances, celebrations and events across our campus.

@musiccenterla

General Information
(213) 972-7211 | musiccenter.org

Support The Music Center
(213) 972-3333 | musiccenter.org/support

John McCoy for The Music Center.

TAKE A FREE TOUR!

Step behind-the-scenes of one of the world's leading performing arts centers. Our free, 90-minute docent-led tours invite you to discover the stories, architecture and art that bring the Dorothy Chandler Pavilion, Ahmanson Theatre, Mark Taper Forum, Walt Disney Concert Hall and Jerry Moss Plaza to life.

Tours run daily—visit musiccenter.org to check the schedule and make a day of it in Downtown L.A.!

2025/2026 BOARD OF DIRECTORS

OFFICERS

Robert J. Abernethy
Chair

Cary J. Lefton
Darrell D. Miller
Vice Chairs

Rachel S. Moore
President & CEO

Michael J. Pagano
Secretary

Susan M. Wegleitner
Treasurer

William Taylor
Assistant Treasurer and Chief Financial Officer

MEMBERS AT LARGE

Charlene Achki Repko
Charles F. Adams
William H. Ahmanson
Romesh Anketell
Jill C. Baldauf
Phoebe Beasley
Kristin Burr
Alberto M. Carvalho
Elizabeth Khuri Chandler
Terri B. Childs
Cástulo de la Rocha
William E. Dolan
Amy R. Forbes
Greg T. Geyer
Joan E. Herman
Jeffrey M. Hill
Jonathan B. Hodge
Mary Ann Hunt-Jacobsen
Maria Rosario Jackson
Ronald D. Kaplan
Richard B. Kendall
Lily Lee
Keith R. Leonard, Jr.
Kelsey N. Martin
Elizabeth Michelson
Cindy Miscikowski
Teresita Notkin
Karen Kay Platt
Susan Erburu Reardon
Joseph J. Rice
Beverly P. Ryder
Thomas L. Safran
Maria S. Salinas
Corinne Jessie Sanchez
Mimi Song
Johnese Spisso
Michael Stockton
Jason Subotky
Timothy S. Wahl
Jennifer M. Walske

GENERAL COUNSEL

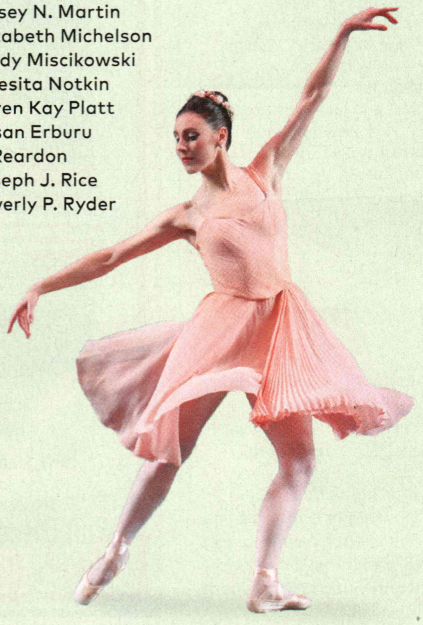
Rollin A. Ransom

DIRECTORS EMERITI

Peter K. Barker
Judith Beckmen
Darrell R. Brown
Ronald W. Burkle
John B. Emerson **
Richard M. Ferry
Bernard A. Greenberg
Kent Kresa
Mattie McFadden-Lawson
Fredric M. Roberts
Richard K. Roeder
Joni J. Smith
Lisa Specht **
Cynthia A. Telles
James A. Thomas
Andrea L. Van de Kamp **
Thomas R. Weinberger

** Chair Emeritus

Current as of 3/30/26



New York City Ballet. Photo by Erin Baiano.

BOARD OF SUPERVISORS
COUNTY OF LOS ANGELES

Support from the Los Angeles County Board of Supervisors plays an invaluable role in the successful operation of The Music Center.

Kathryn Barger
Supervisor,
Fifth District

Janice Hahn
Supervisor,
Fourth District

Hilda L. Solis
Chair,
First District

Lindsey P. Horvath
Supervisor,
Third District

Holly J. Mitchell
Chair Pro Tem,
Second District

(From left to right)

Photo Credit: David Franco, Los Angeles County Board of Supervisors Photographer.

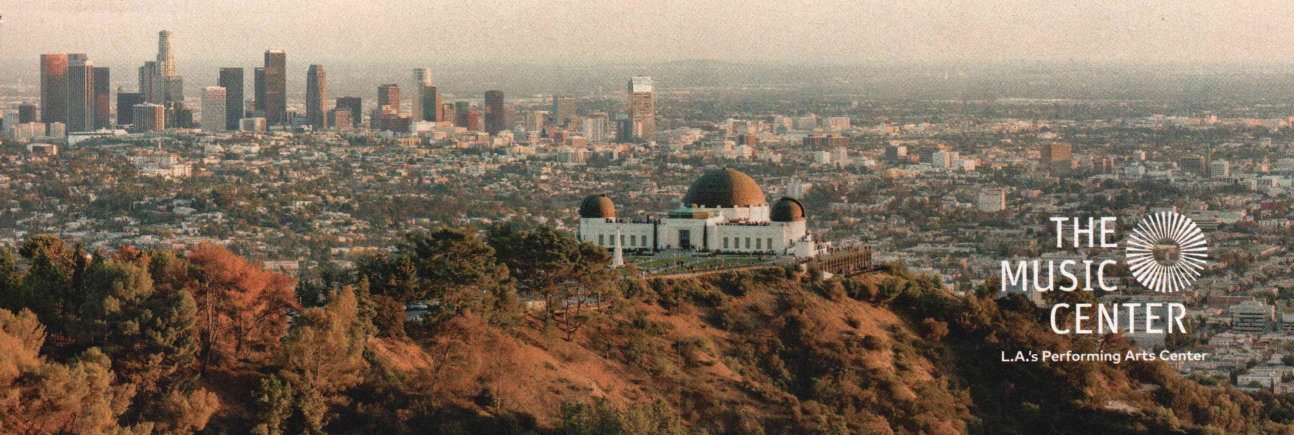
LAND ACKNOWLEDGMENT

As a steward of The Music Center of Los Angeles County, we recognize that we occupy land originally and still inhabited and cared for by the Tongva, Tataviam, Serrano, Kizh and Chumash Peoples. We honor and pay respect to their elders and descendants—past, present and emerging—as they continue their stewardship of these lands and waters. We acknowledge that settler colonization resulted in land seizure, disease, subjugation, slavery, relocation, broken promises, genocide and multigenerational trauma. This acknowledgment demonstrates our responsibility and commitment to truth, healing and reconciliation and to elevating the stories, culture and community of the original inhabitants of Los Angeles County.

We are grateful to have the opportunity to live and work on these ancestral lands. We are dedicated to growing and sustaining relationships with Native peoples and local tribal governments, including (in no particular order) the:

- Fernandeño Tataviam Band of Mission Indians
- Gabrielino Tongva Indians of California Tribal Council
- Gabrieleno/Tongva San Gabriel Band of Mission Indians
- Gabrieleño Band of Mission Indians-Kizh Nation
- San Manuel Band of Mission Indians
- San Fernando Band of Mission Indians

To learn more about the First Peoples of Los Angeles County, please visit the Los Angeles City/County Native American Indian Commission website at lanaic.lacounty.go



Happening at The Music Center MAY 2026

FRI 1 MAY / 8:00 p.m.
Dvořák and Korngold
LA PHIL
@ Walt Disney Concert Hall
Thru 5/3/2026

SAT 2 MAY / 11:00a.m.
The Music Center's Very Special Arts Festival: Family Day
THE MUSIC CENTER
@ Jerry Moss Plaza

SAT 2 MAY / 7:30 p.m.
Falstaff
LA OPERA
@ Dorothy Chandler Pavilion
Thru 5/10/2026

SUN 3 MAY / 7:30 p.m.
Anna Lapwood
LA PHIL
@ Walt Disney Concert Hall

TUE 5 MAY / 8:00 p.m.
Smith, Cabezas & Childs
LA PHIL
@ Walt Disney Concert Hall

FRI 8 MAY / 8:00 p.m.
Rachmaninoff's Second Symphony
LA PHIL
@ Walt Disney Concert Hall
Thru 5/10/2026

SAT 16 MAY / 5:30 p.m. dinner
8:00 p.m. performance
The Music Center's Spotlight Grand Finale & Grand Gala
THE MUSIC CENTER
@ Dorothy Chandler Pavilion &
@ Ahmanson Theatre

TUE 19 MAY / 8:00 p.m.
Dudamel Conducts Die Walküre Act I
LA PHIL
@ Walt Disney Concert Hall
Also 5/22/2026

WED 20 MAY / 7:30 p.m.
Primary Trust
CENTER THEATRE GROUP
@ Mark Taper Forum
Thru 6/28/2026

WED 20 MAY / 8:00 p.m.
Dudamel Conducts Die Walküre Act II
LA PHIL
@ Walt Disney Concert Hall
Also 5/23/2026

THU 21 MAY / 8:00 p.m.
Dudamel Conducts Die Walküre Act III
LA PHIL
@ Walt Disney Concert Hall
Also 5/24/2026

TUE 26 MAY / 8:00 p.m.
Sounds of France | Chamber Music with Members of the Los Angeles Philharmonic
LA PHIL
@ Walt Disney Concert Hall

THU 28 MAY / 8:00 p.m.
Gustavo Dudamel & Yo-Yo Ma
LA PHIL
@ Walt Disney Concert Hall
Also 5/30/2026

FRI 29 MAY / 11:00 a.m.
Strauss and More with Dudamel
LA PHIL
@ Walt Disney Concert Hall
Also 5/31/2026

SAT 30 MAY / 7:30 p.m.
The Magic Flute
LA OPERA
@ Dorothy Chandler Pavilion
Thru 6/21/2026

SUN 31 MAY / 7:00 p.m.
Sound Waves: The Music of Esmail, Garrett and Woo
LOS ANGELES
MASTER CHORALE
@ Walt Disney Concert Hall

Visit **musiccenter.org** for additional information on all upcoming events.

@musiccenterla

SCAN TO VIEW FULL CALENDAR

Photo by John McCoy for The Music Center courtesy of *Grand Ave All Access.*

A LEGENDARY BALLET COMPANY RETURNS TO L.A.

NEW YORK CITY BALLET

JUNE 24–28, 2026

New York City Ballet returns to The Music Center after more than 20 years with two electrifying programs featuring extraordinary dancers and works by George Balanchine, Jerome Robbins, Christopher Wheeldon and more, performed with live music by the New York City Ballet Orchestra.

SCAN FOR TICKETS!

The Music Center's Dorothy Chandler Pavilion
musiccenter.org/NYCB | (213) 972-0711

BRING A GROUP AND SAVE!
For groups of 8+, please visit musiccenter.org/groups for special pricing and offers.

GLORYA KAUFMAN PRESENTS DANCE AT THE MUSIC CENTER

A TMC Arts Program

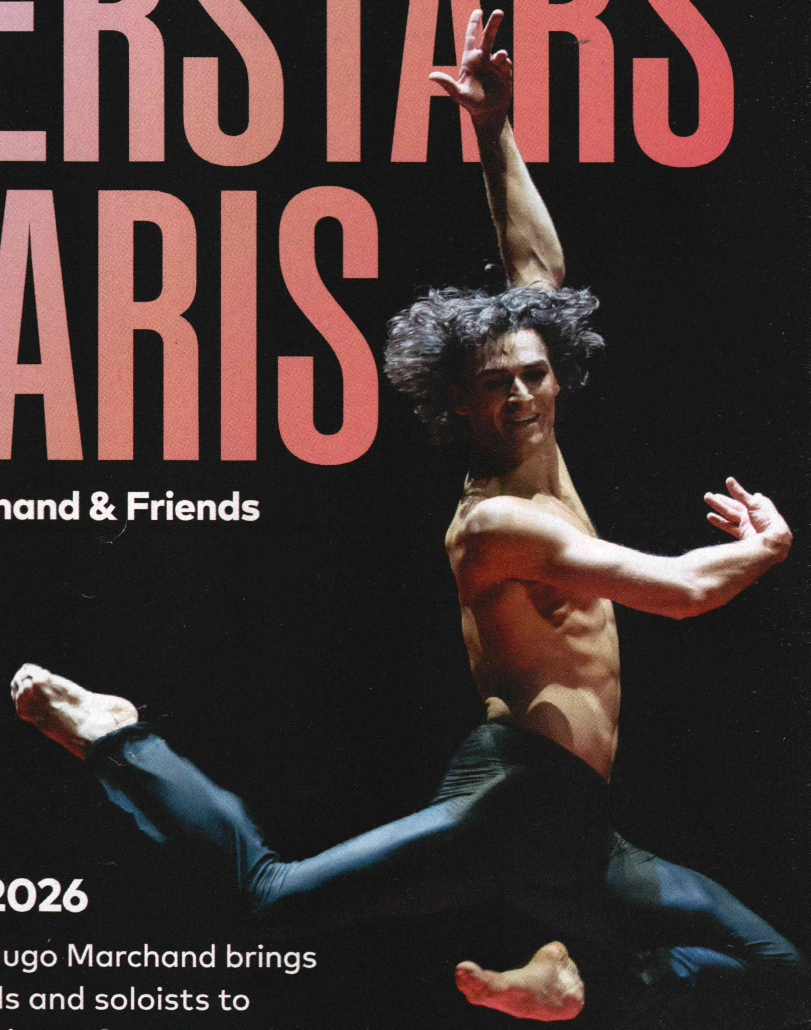
2025/2026 Season Dedicated to the Memory of Glorya Kaufman

Photo by Erin Baiano.

The Music Center's BalletNOW®:

SUPERSTARS OF PARIS

Featuring Hugo Marchand & Friends



SCAN FOR TICKETS!

July 31–August 2, 2026

Paris Opera Ballet Étoile Hugo Marchand brings a stellar lineup of principals and soloists to The Music Center's Walt Disney Concert Hall for an intimate, reimagined ballet experience. Witness the breathtaking technique and artistry of Paris' top dancers up close.

The Music Center's Walt Disney Concert Hall
musiccenter.org/balletnow | (213) 972-0711

BRING A GROUP AND SAVE!
For groups of 8+, please visit musiccenter.org/groups for special pricing and offers.

GLORYA KAUFMAN PRESENTS DANCE AT THE MUSIC CENTER

A TMC Arts Program

2025/2026 Season Dedicated to the Memory of Glorya Kaufman

WILL SHARPE
PAUL BETTANY
AMADEUS
A STARZ ORIGINAL SERIES
"EXQUISITE"
— DIGITAL SPY
"RIP-ROARING"
— FINANCIAL TIMES
— HEAT
"INCREDIBLE"
— RADIO TIMES
"VIVACIOUS"
— THE TIMES
"A MASTERSTROKE"
— RADIO TIMES
WATCH NOW STARZ
Amadeus © Sky Studios Limited (2025). Starz and related channels and service marks are the property of Starz Entertainment, LLC.

Jade Mills

WORLDWIDE

Jade Mills
310.285.7508
homes@jademills.com
CalRE #00526877

Affiliated real estate agents are independent contractor sales associates, not employees. ©2026 Coldwell Banker. All Rights Reserved. Coldwell Banker and the Coldwell Banker logo are trademarks of Coldwell Banker Real Estate LLC. The Coldwell Banker® System is comprised of company owned offices which are owned by a subsidiary of Anywhere Advisors LLC and franchised offices which are independently owned and operated. The Coldwell Banker System fully supports the principles of the Fair Housing Act and the Equal Opportunity Act. 26XRHD-DC_GLA_3/26

COLDWELL BANKER
REALTY